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Luigi Dallapiccola (1904-1975) is considered the foremost Italian composer of twelve-tone music. While the culmination of his efforts resulted in masterpieces such as *Quaderno musicale di Annalibera*, in which the transformation of a single row is the basis of the entire composition, earlier efforts in the technique show that Dallapiccola first viewed the twelve-tone technique as an aid in crafting melodies and a tool for delineating formal boundaries. *Cinque Frammenti di Saffo*, from the triptych *Liriche greche*, is Dallapiccola's first composition in which twelve-tone techniques are a primary component, but the cycle demonstrates a different view of dodecaphony than is evident in his later twelve-tone works. While twelve-tone rows serve as major components of the composition's overall framework, they are not the sole pitch elements in the work, and they illuminate the role that dodecaphony served in Dallapiccola's earliest use of the technique. This paper examines the melodic, harmonic, and formal outcomes of the incorporation of twelve-tone techniques in the *Cinque Frammenti*, also noting the setting of text in each movement and motivic cells that help to make the work cohere.

LUIGI DALLAPICCOLA'S FIRST TWELVE-TONE WORK: AN ANALYTICAL
STUDY OF COMPOSITIONAL TECHNIQUES
IN CINQUE FRAMMENTI DI SAFFO

by

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CHAPTER I

INTRODUCTION

“For when we come face to face with an artistic success, we find that it automatically falls into its place in music as a whole, which knows neither present nor future, nor what is fashionable, nor what is out of date. An artistic success takes its place in history by virtue of its own merits.” – Luigi Dallapiccola, in his essay, “On the Twelve-Note Road”¹

The first wave of dodecaphonic music had already passed well before Dallapiccola adopted the technique in his own compositions. In his 1951 essay, “On the Twelve-Note Road,” he writes, “Atonality. . . was for a time abandoned. . . Just at the time when everyone had ceased to mention atonality or twelve-note music, I began to be passionately interested in such problems.”² Dallapiccola’s isolation from any cultural haven for twelve-tone music hindered his transition to twelve-tone writing. Although Dallapiccola is regarded now as the most prominent Italian serialist composer, his change from modal/diatonic writing to twelve-tone writing was a lengthy process, considering the amount of time between the inception of the technique and Dallapiccola’s eventual adoption of it. Dallapiccola’s first twelve-tone work, *Liriche greche* (1942-45), includes three song sets for solo soprano and chamber orchestra. The first set in the triptych, *Cinque Frammenti di Saffo*, was completed in July of 1942. The assimilation of twelve-tone techniques into Dallapiccola’s compositional style as evidenced by this piece is the

¹ Luigi Dallapiccola, “On the Twelve-Note Road,” Trans. Deryck Cooke, *Music Survey* 4/1 (1951): 332.

² Dallapiccola, “On the Twelve-Note Road,” 321.

focus of this paper. Although the fourth song in the set has received some attention—it is selected as one of four examples of twelve-tone serialism in the Benjamin anthology³ and is analyzed in a 2001 paper by Brian Alegant⁴—the work as a whole has not received much analytical attention. The entire *Liriche greche* is the subject of Elizabeth James-Gallagher’s 1994 dissertation, and while that document contains some analytical content, it is directed toward the performer and is a large-scale survey of the entire triptych.⁵ In this paper, I intend to use James-Gallagher’s dissertation as a starting point, building on some of the ideas presented there in a more analytical manner and focusing on the first set of the *Liriche greche* as opposed to the entire work. In stark contrast to Dallapiccola’s *Quaderno Musicale di Annalibera* of 1952, which utilizes the same twelve-tone row for each movement as the sole basis of its pitch material, *Cinque Frammenti* incorporates many different twelve-tone rows. This analysis of the five-song set addresses the utilization of twelve-tone techniques in the work and also explores the motivic connections that enhance coherence, despite some stylistic disparities among the five songs.

Serialism’s appeal had waned during the years preceding 1942, the year the sketches were completed for the first set of the *Liriche greche*. Shortly after the set was completed in 1945, the technique was embraced by post-war composers. Dallapiccola’s adoption of the technique preceded dodecophony’s reemergence in Europe by several

³ Thomas Benjamin, Michael Horvit, and Robert Nelson, eds., *Music for Analysis: Examples from the Common Practice Period and the Twentieth Century*, 5th ed. (New York: Oxford University Press, 2000), 409-411.

⁴ Brian Alegant, “Cross-Partitions as Harmony and Voice Leading in Atonal Music,” *Music Theory Spectrum* 23/1 (2001), 1-40.

⁵ Elizabeth James-Gallagher, “Luigi Dallapiccola’s *Liriche Greche*: An Analysis for Performance,” D.M.A. diss., University of North Carolina at Greensboro, 1994.

years, and in many ways the composer was alone in his endeavors. In his essay, Dallapiccola addresses the “singularity” of “having adopted the twelve-note technique at a time when [he] had no contact with the masters of the Viennese school, nor with their disciples. Perhaps I am not the only composer of my generation to find myself in this position; but I am ready to admit that it is a somewhat strange one.”⁶ This essay by the composer is rather revealing and several of its key points will be discussed later in this chapter. Dallapiccola was interested in serialism long before it became a primary element in his compositional output. On several occasions, the composer made attempts to obtain information about the twelve-tone method, but was unsuccessful. Eventually, he adopted dodecaphony without having access to many of the scores of twelve-tone compositions of Schoenberg or his contemporaries. Although he expressed interest in the theory of the Second Viennese School, evidenced by his purchase of Schoenberg’s *Harmonielehre* in 1921, the chief sources of Dallapiccola’s contact with twelve-tone music were live performances rather than score study.⁷ Dallapiccola’s interest in the Second Viennese School lasted for twenty-one years before the sketches for *Cinque Frammenti* were completed; the twelve-tone technique had already been established for nearly two decades before Dallapiccola began to utilize it.

Cinque Frammenti was written in the middle of a period that Raymond Fearn describes as Dallapiccola’s “Self Exile and Discovery.”⁸ Some other works of this period leading up to the *Liriche greche* are *Piccolo concerto per Muriel Couvreaux* (1938),

⁶ Dallapiccola, “On the Twelve-Note Road,” 319.

⁷ Graham Phipps, “The Classical Italian Vocal Tradition Meets the New Vienna School,” in *Italian Music of the Fascist Era*, ed. Roberto Illiano (Turnhout: Brepols, 2004), 636.

⁸

Canti di prigionia (1938-41), and *Sonatina canonica* (1942). In each of these pieces, twelve-tone ideas begin to permeate his writing, and each of these works hovers between modal/diatonic writing and twelve-tone writing. One of the turning points in this period is a brief encounter Dallapiccola had with the composer Anton Webern in 1942. Although the two would never cross paths again, their meeting revealed that both composers shared the same concern for “textural sensuousness and for a closely focused attention to poetic and musical details.”⁹ Fearn writes:

“despite the brevity of this encounter, made under strange circumstances during wartime, it is clear that the real influence of the elder composer upon the music of his younger colleague can be dated from precisely this moment. This influence began to appear in the *Liriche greche*, which Dallapiccola was just then beginning to pen, and indeed, from this point on, the figure of Webern was to remain an almost constant presence in Dallapiccola’s music.”¹⁰

The *Liriche greche*, and specifically its first set, *Cinque Frammenti di Saffo*, is an important work in the composer’s career because it is the first in which he asserted himself as a composer of twelve-tone music. Several of the works leading up to the *Liriche greche* hint at Dallapiccola’s ensuing transition to twelve-tone composition by the gradual inclusion of entirely chromatic passages into his already diatonic basis. However, *Cinque Frammenti* stands out from its predecessors because in it, transformations of twelve-tone rows delineate formal boundaries in each song.

Despite sharing a few characteristics with Webern, Dallapiccola approached the twelve-tone system from a different perspective than the composers of the Second

⁹ Raymond Fearn, *The Music of Luigi Dallapiccola* (Rochester, NY: University of Rochester Press, 2003), 52.

¹⁰ Fearn, 82.

Viennese School. Roman Vlad, one of Dallapiccola's first biographers, categorizes the composer's output up to this time as "fundamentally diatonic."¹¹ Fearn states, "Much of Dallapiccola's music up to the end of the 1930s, when serialism began to emerge as an element in his musical language, was grounded in modal writing, and was thus to a large extent free of the chromatic saturation that had been evident in the pre-serial music of the Viennese composers."¹² As a result, although single melodic lines utilize the aggregate in the spirit of serialism, they often do so while outlining harmonic ideas familiar to diatonic, tonal composition. In *Cinque Frammenti*, these gestures are frequent and include major, minor, and diminished triads, and open fifths. While the pieces include minimal tonal implications as far as harmonic function, the frequent use of tertian harmonic language is prominent and suggests that serialism was simply an extension of the composer's existing style.

Dallapiccola's extensive use of pitch material unrelated to any twelve-tone row and his reliance on the transformation of multiple rows in these short songs characterize the *Cinque Frammenti* as an early experiment with the compositional possibilities of the twelve-tone system. In this set, Dallapiccola often relies on the simultaneous use of two or more rows. Whether or not this is a testament to the fact that the composer was not yet ready to adopt all aspects of the twelve-tone system as used by Second Viennese composers, or whether this is simply how the composer chose to use the system, it is nevertheless an important feature of this work. In this five-movement, nine-minute work, Dallapiccola uses nine different rows, as well as at least six additional prominent

¹¹ Vlad, Roman. *Luigi Dallapiccola* (Milan: Suvini Zerboni, 1957), 7.

¹² Fearn, 7.

instances of the chromatic aggregate in a single melodic or harmonic context. Some critics have argued that the use of tertian harmony and multiple twelve-tone rows in Dallapiccola's serial compositions undermines the original purpose of the system. In response to these criticisms, Phipps (2003) notes that several works by Berg and Webern share these characteristics, and conjectures that Dallapiccola's use of multiple rows and tertian harmony was likely a direct result of his attendance at live performances of music of the Second Viennese School.¹³ Dallapiccola also responds to such criticism, writing that twelve-tone music is "the most complete answer to the problem of the *method of composition* in that it offers a basis on which to build. . . . I am amazed when I am asked whether a given work is, or is not, strictly in the twelve-note system."¹⁴ For Dallapiccola, the twelve-tone row and its various transformations were the necessary elements in twelve-tone composition. Only later, with *Quaderno*, did he begin to rely on a single row as the basis for an entire work. Even then, however, allusions to tonal practice exist.

Since *Cinque Frammenti di Saffo* is his first twelve-tone work, it is not surprising that one can easily see how each movement serves as a separate experiment with the technique and its possibilities. While twelve-tone music is often associated with an economy of means resulting from the various transformations of a given ordered set of pitch classes, Dallapiccola's method is slightly different. None of the movements relies on the use of a single twelve-tone row; rather, the manipulation of motive and focus on centric pitch classes and pitch-class sets proves to be as important as row transformation

¹³ Phipps, 637.

¹⁴ Dallapiccola, "On the Twelve-Note Road," 330.

in connecting elements together in a tightly knit fashion.¹⁵ Each movement employs a slightly different way of utilizing the twelve-tone technique, and the following is a brief overview of each movement's use of dodecaphony:

Movement I

A single twelve-tone row is the sole basis of melodic, but not harmonic, material. Each type of transformation (P, R, I, RI) is used exactly once. A second, unrelated twelve-tone row is used in the orchestral introduction, interlude, and postlude; other seemingly unrelated material comprises much of the orchestral accompaniment.

Movement II

Multiple twelve-tone rows appear simultaneously. Two rows prevail as more significant than others because of their multiplicity: one is consistently used as an accompanimental figure; the other is of structural importance in the vocal line and also appears in the accompaniment. Unlike the other four movements, much of the material in the vocal line is not governed by the use of twelve-tone technique.

¹⁵ Since each movement utilizes at least two different twelve-tone rows, I will label them with a Roman numeral that corresponds with the movement number and a lower-case letter to distinguish them from the other rows in the movement. For instance, the first row in the first movement will be labeled as Row Ia. This label will correspond to the original P-form of the row. Transformations of the row will be labeled in relation to the first statement of the row, which will be T₀P, regardless of the initial pitch class of the row.

Movement III

The melodic material is comprised of two contrasting twelve-tone rows of nearly equal structural importance. These two rows serve as the basis for all of the melodic material and some of the harmonic material. Unlike the first and second movements, there is no twelve-tone row that is unique to the orchestral part, although the orchestra does present material that is not heard in the vocal line.

Movement IV

A single twelve-tone row governs the melodic and harmonic material throughout the movement. A second row appears in the orchestra, but is far subordinate to the primary row. The fourth movement contains the most obvious case of a vertically (harmonically) conceived twelve-pc series, as the row is most frequently presented in block chords (four vertical trichords). Cross-partitions, defined by Alegant as “two-dimensional configuration[s] of pitch classes whose columns are realized as chords, and whose rows are differentiated from one another by registral, timbral, or other means”¹⁶ are a salient feature of this movement.

Movement V

An ordered and transformed thirteen-tone melody (one pitch class is repeated) provides the primary melodic material and is also shared by the orchestra; a second row provides some of the important harmonic material. This approach most closely

¹⁶ Alegant, 1.

resembles the technique in the first movement, and the orchestra's twelve-tone row is the same as the orchestra's row from Movement I. This is the only case in which a single row is shared between two movements.

A characteristic of each piece that is unrelated to any twelve-tone technique, but is important to consider, is pitch-class centricity. In some cases, this centricity results from persistent repetition of a particular pitch class. In others, it simply means a departure from and an eventual return to the opening pitch-class of the piece. For Dallapiccola, the placement of important pitches is of utmost importance. He writes:

I had read somewhere. . . that in the twelve-note system, the twelve notes *have equal importance*. . . . It appeared evident to me that even if, from a *quantitative* point of view, the notes were equal in number, one factor of capital importance could not be overlooked: the moment, or actual point of the bar, at which a given note makes itself heard. Hence we see *time* intervening, representing, as it were, the *fourth dimension* of music. . . . I know well that differences of this kind can also be found in classical music; but how much more subtle and delicate are such relationships in twelve-note music!¹⁷

It is no coincidence, therefore, if deep connections can be made among the five movements in terms of the pitch classes that begin and end the piece, as well as any pitch classes that are given special rhythmic treatment in the movement.

Centricity is closely related to "polarity," a term Dallapiccola defines later in his essay:

Thus I came to the conclusion that if, in the twelve-note system, the tonic had disappeared, taking with it the tonic-dominant relationship, and if, in consequence, sonata form had completely disintegrated, there still existed, nevertheless, a power of attraction, which I will call *polarity* (I do not know whether such a definition has been used before, or whether there is another): I

¹⁷ Dallapiccola, "On the Twelve-Note Road," 325.

mean by this term the extremely subtle relationships which exist between certain notes. These relationships are not always easily perceptible today, being much less obvious than that of tonic to dominant, but they are there, all the same.¹⁸

If polarity is indeed a substitute for harmonic function, then pitch-class centricity is certainly an aspect of this polar system. In the *Cinque Frammenti*, this polarity transcends matters of centricity, and the relationships between specific pitches, intervals, and pitch-class sets exist on multiple hierarchical levels to connect material within each movement and among the five movements as a unified set.

A slightly more cryptic idea from Dallapiccola's essay has to do with the connections that he makes between text and music. These do not necessarily concern text setting; rather, he refers to techniques of certain writers that correspond to music-compositional techniques. In reading works by James Joyce and Marcel Proust, Dallapiccola noticed certain plays on words, which he termed "assonances,"¹⁹ where the slight alteration of the arrangements of letters in a single word produces a new word with a new meaning. Nevertheless, the two different words are connected. "From this, I believed I understood up to what point in music an identical succession of notes could take on a different meaning by being *arranged* in a different way."²⁰ In the *Cinque Frammenti*, this technique of rearrangement appears often in the transformation of certain motives. For instance, the transposition of two pitches that form an instance of interval-class (henceforth "ic") 3 appears several times in the work, altered slightly among the five movements. Example 1a shows the opening of the vocal line in the first movement,

¹⁸ *ibid.*

¹⁹ The term "assonance" is a translation of Dallapiccola's original text and has a different definition than the one widely accepted in literary terminology today.

²⁰ Dallapiccola, "On the Twelve-Note Road," 324.

where the transposition of $C_4-E\flat_4$ up by T_6 forms the diminished-seventh chord, $C-E\flat-G\flat-A$, excluding the coloristic B_4 . Example 1b shows another instance of two minor thirds, this time descending and transposed by T_{11} . This tetrachord is an important motive in the third movement. Finally, in the fifth movement, the opening of the vocal line displays another tetrachord comprised of two discrete minor thirds, altered slightly from the third movement in that they ascend and are transposed by T_1 .

Example 1: Rearrangement of minor thirds in the *Cinque Frammenti di Saffo*

a. “Vespro, tutto riporti,” m. 3



b. “Muore il tenero Adone,” m. 1



c. “Io lungamente,” m. 5



Although Examples 1a-c each contain tetrachords of different set-classes, all of these four-pc motives are created by some *arrangement* of two minor thirds, and are thus connected by their intervallic construction. The different set classes are akin to different

words, and their common intervals can be likened to common letters and sounds between two words with different meanings.

Much of music analysis is done with a focus on compositional practices that are employed to make a work cohere. Such concern becomes especially important when studying music without a tonal framework. In the absence of tonal focus, twentieth-century composers have often resorted to symmetry of various types as a vital component of their music's structure. At an elemental level, many composers have utilized equal divisions of the octave or created pieces that are inversionally symmetrical around a specific pitch or pitch class. A succession of two R-related rows provides another form of symmetry. In the *Cinque Frammenti*, several of these above three methods are employed on varying structural levels. These methods are evident in Dallapiccola's row constructions themselves, and are especially perceptible in his realization of these rows as melodies that feature contour symmetry. In addition, fundamental symmetry among the five movements necessitates analysis beyond a movement-by-movement approach. Although this paper will deal with each movement individually, it will do so while considering each song's role within the set as a whole, examining connections among the five movements.

In *Cinque Frammenti*, each movement's form is symmetrical in some way. Symmetry naturally exists in those songs that employ a three-part (ABA') form, a form that is created in one of two ways. The distinction between these two methods is subtle: in the first method, the material in the B section completely contrasts with the material of the A section in tempo, character, and pitch material. The return of the A section is

marked by another abrupt change of tempo and melodic material. In the second method, tempo and pitch material remain constant but an additional, contrasting layer of material is superimposed on the material from the A section. The removal of this contrasting layer signifies the return of A. In songs with two-part forms, a specific technique is shared in which an axis of retrograde symmetry is strategically placed at the exact midpoint of the two sections. Whatever melodic material preceded the axis ensues afterward in retrograde.

Elizabeth James-Gallagher briefly discusses symmetry as an *inter*-movement formal device in this set of songs, mostly in terms of the text chosen for each movement. There are, however, many connections aside from text that reveal a symmetrical structure among the five movements. The most obvious aspect of symmetry in the work is the inclusion of a nearly identical twelve-tone row in the opening and closing movements of the piece. The salience of the open fifths at the beginning of the first movement allows for easy recognition of this material when it returns at the onset of the fifth piece.

In both the first movement and the fifth movement, material that is generated from dyads taken from interval-cycle 5 is pitted against melodic material generated from interval-cycle 3.²¹ Thus, the two movements share the interesting color that results from the disparity between perfect fifths and minor thirds. Finally, both the first and fifth movements share centricity on C#.

²¹ In this paper, I will use the method of labeling interval cycles from George Perle, *The Listening Composer* (Berkeley, University of California Press, 1990): 21. The upper-case letter C represents “cycle,” the integer immediately following represents the interval class that generates the cycle, and the subscript integer represents the pitch class present in the given cycle that distinguishes it from the other cycles of that interval class. For example, C3₀ is the cycle generated by interval class 3 and contains pitch class 0.

James-Gallagher argues that the third song of the set stands alone. Indeed, its text is purely dialogue, setting it apart from the rest of the work. Nevertheless, it possesses some characteristics that connect it to the outer movements. First, G is repeated relentlessly in the accompaniment throughout this song. This G evenly divides the octave in pitch-class space with the C-sharps of the outer movements. Second, although the third song does not contain open fifths, most of its material is derived from ic-3 cycles and ic-1 cycles, which connects it remotely to the outer movements. Finally, its opening tetrachord is remarkably similar to the opening of the fifth movement, as seen in Examples 1b and 1c. As we will see, such motives play a larger role within individual movements as elements of continuity.

The second and fourth movements, while outwardly different in character, share some elements that weave them into the overall symmetry of the work. Both movements center on pitch-class C as a focal point, which connects them with the other three movements through the repetition of a motive throughout the set. The accompanimental lines also share the parsing of twelve-note series into four groups of triplets. While the second movement contains the most liberal treatment of twelve-tone techniques of the entire set, the fourth movement is arguably the most sophisticated and formalized, which balances out Dallapiccola's unsystematic approach to the second movement.

Each song in the set displays remarkable formal clarity, usually characterized by arched structure. Many of the melodies follow suit in that they form pitch contour or pitch-class palindromes, or a combination of the two. As mentioned above, there are characteristics that link movements together to form a large-scale arched structure,

showing that symmetry is a vital element to the construction of the set. Each of the characteristics mentioned above will be examined in greater detail in Chapters III-VII. An understanding of the melodic, harmonic, and formal elements in each movement contributes to a better understanding of how the five movements work together to form a highly varied, yet balanced and coherent whole.

CHAPTER II

THE TEXT OF *CINQUE FRAMMENTI DI SAFFO*

Due in part to the influence of his father, who was a professor of Greek and Latin, Dallapiccola had a keen interest and awareness of the poetry of the Greeks, and he used translations by Salvatore Quasimodo (1901-1968) of the poems of Sappho, Anacreon, and Alcaeus as a basis for the *Liriche greche*. In the *Lirici greci*, published in 1940, Quasimodo played the roles of both translator and poet. James-Gallagher writes, “Some criticized him for the liberties he took with the literal translation. Others, including Luigi Dallapiccola, praised the poet for daring to take liberties that preserved the spirit of the original texts.”²² Quasimodo began studying Greek literature in the early 1920s. However, the period immediately preceding *Lirici greci* marked a time when his poetry was categorized as “hermetic,” meaning that it “aimed at evoking rather than describing, and avoided the merely decorative.”²³ However, during the war, his poetry changed to a type that promoted directness of expression, and his existing knowledge of the Greek lyric poets, including Sappho, was in part responsible for his change in style. These poems were direct, evocative, and often narrative in nature, fostering this stylistic change. The directness of Sappho’s poetry and of Quasimodo’s translations of it found accord with Dallapiccola’s musical aims at this time:

²² James-Gallagher, 43.

²³ Jack Bevan, *Salvatore Quasimodo: Complete Poems* (New York: Schocken Books, 1981), 16.

It is not coincidental that Dallapiccola took the texts for these three compositions from Salvatore Quasimodo's collection. . . . These reworkings. . . marked a decisive turning point in Quasimodo's poetry, just as their musical setting was to mark a decisive turning point in Dallapiccola's music. . . . [The *Lirici greci*] employs at times the elements to be found in [Quasimodo's] earlier poetry, but expressed now in a language of the greatest possible clarity and simplicity, with every word carrying the maximum expressive content. These poetic qualities are paralleled to a remarkable extent in Dallapiccola's settings, with an emphasis upon the utmost clarity of melody, harmony, and formal structure."²⁴

Dallapiccola selected five of Quasimodo's translations of Sappho to comprise the first set of his *Liriche greche*. This chapter introduces and briefly discusses the historical basis and possible interpretations of each poem, as well as Dallapiccola's general setting of the text in *Cinque Frammenti*.

Sappho (c. 620-c. 550 BC) lived on the island of Lesbos and is considered to be one of the greatest Greek lyric poets. Her poetry was usually performed as song, either for solo or group recitation. Most of the poetry that has been attributed to Sappho has only appeared in fragments, due to the fact that her work was scarcely copied and much of the paper on which copies were made was damaged before its discovery. The extant fragments of poetry, of which over two hundred exist, comprise much of the only insights scholars have into Sappho's life. While a great deal can be said about the subjects of her writing, very little is known about the *person* behind Sappho's poetry. Sappho cannot be reliably attributed as the "protagonist" in all of her poems, even in those that employ some of the earliest examples of the use of personal pronouns. Her poetry shows her ability to write from many different perspectives, most notably the male perspective. Thus, those who study her poetry describe her as being a "flexible" being, one whose

²⁴ Fearn, 85-86.

essence has many different meanings. Her themes of homoerotic love, feminine desire, and religious ritual have drawn a great deal of attention to her writing. All of these themes appear in the five fragments chosen for *Cinque Frammenti di Saffo*.

I: “Vespro, tutto riporti”

*Vespro, tutto riporti,
Quanto disperse la lucente aurora:
riporti la pecora,
riporti la capra,
riporti il figlio alla madre.*

Evening, you bring back everything
That shining dawn dispersed:
you bring back the lamb,
you bring back the goat,
you bring back the son to his mother.

James-Gallagher offers two possible interpretations of this text. In one interpretation, the narrator of the text is an unbiased spectator of the events of an average day. The narrator witnesses the scattering of light, animals, and people and their eventual return with Hesperus, a personification of Venus, the evening star. In a second, more personal interpretation, the narrator is a woman who is “fixated on the idea of return.” This fixation is evident through the repetition of the word “riporti,” or “bring back,” and the repetitive imagery of the return of sheep, goats, and finally the son. The final phrase, “to his mother,” identifies the narrator as a mother anxiously longing for her child’s return.²⁵ Dallapiccola’s setting of the text favors the latter interpretation, as his segmentation of the row into diminished triads and seventh chords allows for the repetition of the word “riporti” to be presented with the same set class each time it is sung, perhaps reinforcing the importance of return to the narrator.

²⁵ James-Gallagher, 53.

Dallapiccola segments this poem into two parts, with one focusing on the “scattering” that occurs with the Dawn, and the other focusing on the return upon Evening. The second part of the poem is set with a much higher amount of activity in the orchestral part, and the density of texture along with the repetition of small motives and the simultaneous sounding of several row transformations may be understood to represent the anxiety of the mother.

II: “O mia Gongila”

*O mia Gongila, ti prego:
Metti la tunica bianchissima
E vieni a me davanti: Io sempre
Ti disidero bella nelle vesti.*

O my Gongyla, I pray you:
put on the whitest tunic
and come before me: I always
desire you beautiful in garments.

*Così adorna, fai tremare
chi guarda;
E io ne godo, perché la tua bellezza
Rimprovera Afrodite.*

Thus adorned, you make tremble
whoever looks upon you;
and this delights me, for your beauty
reproves Aphrodite.

This is a two-part poem expressing the protagonist’s desire, to the point of trembling, for Gongyla. Very little is known about Gongyla except that she was one of Sappho’s companions. Aphrodite’s role in this poem has different interpretations from different scholars: while some scholars view this poem as a comparison of Gongyla’s beauty to that of Aphrodite, others read the fragment as Sappho desiring Gongyla even at the expense of Aphrodite’s disapproval. Quasimodo comments on this poem, saying:

Anactoria, Gongyla, Atthis, two or three other young girls: Sappho moves in this limited universe, with the constellations, the colors of the moon, of adolescent tunics, the dew shedding light upon the grass. Her not wanting to suffer and her always suffering because of love—this is the constant of the “sweet smiling”

Sappho. . . . Her song does not stop at the outlines of the body whose beauty is clear to the listener, but reveals other not uncertain and corruptible meanings, the longing for love, the presence for the soul of one who makes her quiver.²⁶

The double negative, “not uncertain,” expresses a sentiment on the part of many scholars regarding the interpretation of Sappho’s poetry. It is unknown whether Sappho and Gongyla were lovers, or even if this poem is autobiographical. Nonetheless, the provocative imagery in this poem suggests that the poem is in fact autobiographical, and reveals Sappho’s true feelings about her beloved Gongyla.

Dallapiccola’s setting seems to be inspired by the line of the text that mentions trembling on the part of those who look upon Gongyla. Constant triplet figures in the voice part and the orchestral accompaniment create a perpetual-motion character suggesting an almost adolescent infatuation. The performance markings that translate as “speechlike” and “insinuating” suggest that the protagonist of the poem is directly addressing Gongyla and perhaps even flirting with her. The inconsistent use of twelve-tone operations and the presence of multiple, differing melodies expresses the excitement on the part of the protagonist. Instead of a formal division into two parts as suggested by the poem’s structure, Dallapiccola’s formal scheme employs a three-part division of the text: the entire second section is devoted to the line, “Cosi adorna, fai tremare chi guarda,” or “Thus adorned, you make tremble whoever looks upon you.” The emphasis on this statement supports the idea that the protagonist’s “trembling” is the driving force of the text setting in this movement.

²⁶ Quasimodo, “Sappho,” *The Poet and the Politician*, 83. Quoted in James-Gallagher, 65.

III: “Muore il tenero Adone”

*“Muore il tenero Adone, o Citerea:
e noi che faremo?”
“A lungo battetevi il petto,
fanciulle,
e laceratevi le vesti.”*

“Dies the tender Adonis, oh Cytherea:
and what shall we do?”
“For a long time, beat your breasts,
maidens,
and tear to shreds your vestments.”

The text of the third movement stands out from the other four in that it is the only one to contain a dialogue. In this case, the poem portrays a dialogue between a group of worshippers and the goddess Aphrodite (the name Cytherea is an epithet of Aphrodite, associating her with the island Cythera, where she lived). In the first section, the worshippers call out to the goddess for direction on how to handle the death of Adonis. In the second half, the goddess responds to her worshippers on how to deal with this tragedy.

This poem is the first of the set to allude to religious ritual. According to myth, Aphrodite was in love with Adonis, as she was mesmerized by his beauty. Tragically, Adonis was slain while hunting and his death had a profound impact on Aphrodite. She initiated the tradition of ritual to deal with the loss, and the festival named Adonia, which continued throughout ancient Greek tradition, mourns the death of Adonis. Associated with the festival are various types of ritual activity:

Autumn fruits were offered to [Adonis] and beds of flowers were called “gardens of Adonis.” Every year he died in the autumn, and in due course was born again. . . . The lament for Adonis was connected with the passing of life from orchards

and gardens, and the type of song which Sappho wrote for it may have contained some primitive elements.²⁷

Although this particular poem does not mention the rituals normally associated with the women's festival of Adonia, the tearing of garments is probably a ritual act and this poem was likely written to celebrate Adonia. More important than the religious ritual associated with Adonis is the connection between Sappho's culture and the goddess Aphrodite.

By singing of the mythical union of Aphrodite and Adonis, Sappho destabilises the dichotomous construct usually inserted between gods and mortals. This fragment also incorporates the earliest attested mention of the Adonis cult in Greek literature and is interesting in the way it links to a form of ritual activity that continues in ancient Greece and suggests the presence of a female counter-culture. . . . This remnant of a cult song is one of the representations that support the proposition that the Sapphic community had a religious focus, that it was devoted to the worship of Aphrodite.²⁸

This poem contains two different important ideas: one is the worship of Aphrodite in Sappho's culture; the other is the despair of Aphrodite over the loss of Adonis. Dallapiccola's setting of the text focuses on the former idea, as the similar setting of both the worshipper's statement and Aphrodite's response focuses on the relationship between the goddess and her followers. Both players in the drama are given the same two melodic rows, and although the settings of the rows differ between sections of the poem, certain motives and rhythmic ideas are retained so as to depict Aphrodite as acknowledging the grief of her worshippers.

²⁷ Cecil Maurice Bowra, *Greek Lyric Poetry from Alcman to Simonides* (Oxford: Clarendon Press, 1961), 5.

²⁸ Lyn Hatherly Wilson, *Sappho's Sweetbitter Songs: Configurations of Female and Male in Ancient Greek Lyric* (New York: Rowman and Littlefield Publishers, 1998): 42.

IV: “Piena splendeva la luna”

*Piena splendeva la luna
quando presso l’altari si fermarono:*

The full moon was shining
when they stopped at the altar:

*e le Cretesi con armonia
sui piedi leggeri cominciarono
spensierate, a girare intorno all’ara
sulla tenera erba appena nata*

and the Cretian women with harmony
on light feet began
carefree, to circle about the altar
on the soft, newborn grass

The fourth fragment in the set, “Piena splendeva la luna,” is another instance of the theme of religious ritual. The poem has three basic parts: introduction (“Full shone . . . altar”); narrative (“And the Cretan women . . . around the altar”); and closing (“on. . . grass.”). Both of the outer sections describe the setting of the poem—the full moon and the green grass. The outer portions of the text motivate James-Gallagher to write, “‘Piena splendeva la luna’ is an atmospheric text. Its most important characteristic is its evocation of a place and a mood. The world of the poem is a space that lies between moon and grass. In this space is an altar, which adds a religious or spiritual element to the scene. As the women come upon the scene, they begin to dance. They dance under the moonlight, around the altar, on the grass, fusing with the place and in harmony with each other.”²⁹

Dallapiccola’s setting of this poem is equally atmospheric, and his division of the song coincides with the three parts of the poem. For the first time in the set, the twelve-tone row is divided into four vertical trichords. The vocalist’s part is almost chant-like in

²⁹ James-Gallagher, 82.

its setting, as the poem's seventy syllables are sung with only thirteen changes of pitch. For the most part, each change in pitch in the vocal line corresponds with a harmonic change below it. This static harmonic and melodic setting occurs most prominently in the introduction and closing, as though the music is mimicking the effect of a still painting of the scene. It is only when the women begin to twirl about the altar that the harmonic activity increases, as though the picture is coming to life.

V: "Io lungamente"

Io lungamente

Long, very long

*ho parlato in sogno
con Afrodite*

have I spoken in a dream
with Aphrodite

This fragment is the third in the set to mention Aphrodite, reinforcing the importance of the goddess to Sappho and her companions. The fragment does not mention what was revealed to Sappho through this conversation, nor does it mention anything that Sappho may have said to the goddess. All of those details are left to the interpreter.

Dallapiccola's setting beautifully depicts the idea of a dream in this final song. First, several themes from earlier in the set recur, as though the dream included images of the day's events: the open fifths from the first movement reappear in a slightly different form; likewise, the opening motive from the third movement reappears, also varied slightly. The brevity of the text allows for nearly half of the song to be sung on a simple

“o” vowel, while several melodic and rhythmic motives weave in and out of the vocal line and orchestral accompaniment. The melismatic treatment of the word “Afrodite” recalls the diminished triad from the opening movement and the treatment of the word “guarda” from the second song, which also contains reference to Aphrodite. The reintroduction and fusion of several motives are used both to depict the atmosphere of a dream and to bring musical unity and closure to the set.

CHAPTER III

MOVEMENT 1: “VESPRO, TUTTO RIPORTI”

Vespro, tutto riporti
Quanto disperse la lucente aurora:
Riporti la pecora,
Riporti la capra,
Riporti il figlio alla madre

Evening, you bring back everything
That shining doawn dispersed:
You bring back the lamb,
You bring back the goat,
You bring back the son to his mother

The first movement, “Vespro, tutto riporti,” illustrates some of Dallapiccola’s artistic choices that apply to the entire set. The first of these is that, for the most part, Dallapiccola’s musical setting of the text corresponds with the formal divisions in the poetry. The text of this movement is evenly divided into two parts. In part one, the protagonist makes a general claim about Evening bringing back everything that departs with Dawn. In part two, the general claim becomes specific, and can be easily interpreted as a plea for Evening to bring back the protagonist’s son.³⁰ While the composer’s preference for balanced melodic contour is not unique to this movement, Dallapiccola’s tendency to create melodies that rise and fall complements this poem’s subject of departure and return.

An examination of the vocal line independently of its accompaniment reveals a remarkably balanced structure. Its grouping structure coincides with the structural division of the poem into two parts, as the continuous melodic lines of each segment are separated by a two-measure orchestral interlude. Table 3.1 provides a basic overview of

³⁰ James-Gallagher, 53.

the formal structure of the song, examining the form only in terms of melodic contour and boundaries marked by the orchestral prelude, interlude, and postlude.

Table 3.1: Formal divisions in “Vespro, Tutto Riporti”

mm. 1-2	3-7	8-9	10-16	17-20
Prelude	Part One: A	Interlude	Part Two: B	Postlude

Measures 3-7 and 10-16 make up the two main segments of melodic material in the first movement, each of which contains two row forms. Although their material is similar because pitch registers are kept constant among the various presentations of the twelve-tone row, I will refer to these sections as A and B, corresponding to the division of the poem rather than the character of the melodies.

Dallapiccola’s choice of pitch material in this movement shows his tendency to construct rows with pitch cells characteristic of tonal music. The opening orchestral material is a twelve-tone row (Row Ia) presented as a series of open fifths that remains untransformed throughout the movement, and the row in the vocal line (Row Ib) is constructed almost entirely of diminished triads and diminished-seventh chords. Table 3.2 shows the pitch classes in the orchestral introduction.

Table 3.2: Orchestral opening (Row Ia) in “Vespro, tutto riporti”

8	9	7	6	T	4 5
1	2	0	E	3	

The presentation of the vocal line (Row Ib) in three fragments corresponds with the three transpositions of interval-cycle 3. Example 3.1a contains the four transformations of the row that appear in the first movement; 3.1b shows how the initial statement of the row is divided to highlight the use of interval-cycle 3.

Example 3.1: “Vespro, tutto riporti,” vocal line

a. The four instances of Row [Ib] in “Vespro, tutto riporti”

Four musical staves showing transformations of Row [Ib] in treble clef. The first staff is labeled T_0P , the second RT_7P , the third T_1IP , and the fourth RT_4IP . Each staff contains a single melodic line with eighth and quarter notes.

b. 3-cycles in mm. 3-5, vocal line

A musical staff showing a vocal line in 3/4 time. The staff is divided into three measures. Below the staff are three circular diagrams representing interval cycles. The first circle is labeled $C3_0$ with notes 0, 3, 6, 9. The second circle is labeled $T C3_1$ with notes 1, 4, 7. The third circle is labeled $E C3_2$ with notes 2, 5, 8. An asterisk is placed above the first measure of the staff.

Example 3.1 shows how Dallapiccola enhances the melody’s coherence by restricting its interval content almost entirely to minor thirds. Even with the presence of

other intervals, Example 3.1b shows how the rhythmic grouping emphasizes the interval content within each measure and de-emphasizes the interval content between measures. The asterisk under the B_4 denotes that it is not a member of C_3 ; rather, it acts as an incomplete upper neighbor to the A_4 that belongs to the interval cycle, delaying the completion of the diminished seventh chord on C. When this melodic fragment appears inverted later in the song in RT_4IP , the pitch corresponding to the B_4 in the above presentation is given much more weight and thus is an important coloristic element in the piece. This technique prefigures several later passages in the set where Dallapiccola creates important musical moments by departing from established patterns.

While the open-fifths row from the orchestral prelude and the melodic row are highly contrasting because of their interval content, each row shows evidence of internal transformation; that is, a certain interval or pc set is transposed within the row itself. In the orchestral prelude, the initial opci 7, $\langle 1,8 \rangle$, is transposed at varying complementary intervals: T_1 and T_E followed by T_T and T_2 . Likewise, in the melodic row, the unordered set [0369] is transposed first at T_1 , and then at T_E . This melodic row contains an internal transformation at a second level; each melodic fragment contains opci 3 self-transposed to form the [0369] tetrachord. These similarities are illustrated in Table 3.3. 3.3a shows the transpositions of the initial open fifth {18} at various levels. 3.3b shows that the initial pitch in the vocal line, pc 0 is transposed three times at T_3 to generate the interval-cycle C_3 . That interval cycle is then transposed at T_1 and T_{11} , corresponding with the first two transpositions of {18} from the orchestral material.

Table 3.3: Transpositions in the two rows of “Vespro, tutto riporti”

a. Transpositions of opci 7 in Row Ia

	T ₀	T ₁	T _E	T _T	T ₂
T ₇	8	9	7	6	T
	1	2	0	E	3

b. Transpositions of [0369] in Row Ib

	T ₀	T ₁	T _E
T ₃	0	4	2
T ₃	3	7	5
T ₃	6	T	8
T ₃	9	1	(E)

Earlier in this chapter, arched melodic shape was cited as a contributing factor to the correspondence between the musical material and the subject of departure and return in the poem. Symmetry is manifested in several other ways in this movement. First, the row itself is based on the symmetrical set class [0369]. Second, Dallapiccola’s pairing of R-related rows results in prominent inversive symmetry because the melodic fragments within row statements are generally unidirectional, as evidenced in Example 3.1a. T₀P [Ib], for instance, contains three distinct melodic fragments, each of which ascends. Overall, T₀P [Ib] in mm. 3-5 ascends from C₄ to A_{b4}. This is immediately followed by RT₇P, whose first pitch, E_{b5}, can be clearly understood as the apex pitch of the melody, after which the falling line complements the rising line of T₀P [Ib] from the previous measures. Because Dallapiccola presents both the pitch classes and most of the contour in retrograde (relative to their transpositional levels), an arched melodic contour results from the pairing of these R-related rows, both in the overall direction of the melodic line

and between each of the three fragments and their R-related counterparts. This can be seen in Example 3.1a. Although the general direction of these melodies is retained, rows that are paired with one another immediately do not have entirely corresponding intervals. Dallapiccola connects I-related rows (the first to the fourth and the second to the third) by reserving exact contour inversion for these pairs instead of the R-related rows that appear within sections. Dallapiccola also connects I-related rows by use of register, creating symmetry in the horizontal, or linear, dimension. Finally, he connects the prelude, interlude, and postlude by using the same orchestral material in each passage.

The successive open fifths that comprise the material for the orchestral interludes are striking and lend an “ancient” color to this song. Dallapiccola sustains certain pitches, most importantly the C# and G# that begin the piece, during the unfolding of the row, which results in a pentatonic collection achieved by stacking perfect fifths, shown in Example 3.2.

Example 3.2: Pentatonic collection in m. 2 (piano reduction)



This recurring material has the dual effect of enhancing coherence and formal balance while disrupting the otherwise consistent harmonic content of the movement.

Although the recurring open fifths provide the opening, middle, and closing material of the song, they are not the sole basis for the song’s harmonic structure, and their juxtaposition with the diminished triads and diminished-seventh chords in the melody is striking. Although minor thirds by themselves do not necessarily contrast with perfect fifths, the stacking of minor thirds to create diminished-seventh chords does create a sort of indirect dissonance (named indirect because the two seldom sound simultaneously) because of the presence of two tritones in each [0369] tetrachord. In this way, the otherwise balanced structure of the song is pitted against the inherent contrast between the perfect fifths in the orchestral interludes and the tritones created by the use of interval-cycle 3 in the vocal line. It seems, then, that the perfect fifths in the opening two measures define part of the harmonic structure, but their effect is too dependent on the contrast with the melodic tritones to be considered an element of significant harmonic structure. Although the open fifths starkly contrast the governing harmonic material during the vocal portions of the song, the table below shows that they are important formal elements.

Table 3.4: Symmetrical structure of “Vespro, tutto riporti”

Prelude	A		Interlude	B		Postlude
mm. 1-2	mm. 3-5	mm. 6-7	mm. 8-9	mm. 10-13	mm. 13-16	mm.17-20
	Ascent <=>	Descent		Ascent <=>	Descent	
Open fifths	T ₀ P[Ib]	RT ₇ P[Ib]	Open fifths	RT ₁ IP[Ib]	T ₄ IP[Ib]	Open fifths

Table 3.4 also acknowledges the previously mentioned linking of inner and outer row forms of Ib together in terms of their register. Most of the melodic fragments are unidirectional, except for the R_1IP form in mm. 10-13. However, the row forms do not all share the same contour. The descent in mm. 6-7 and the ascent in mm. 10-13 are less straightforward than those of the T_0P and T_7IP forms and they do have complementary contours. Because of Dallapiccola's choice of register, mm. 6-7 are a more obvious descent than mm. 10-13 an ascent.

To clarify the connection between the inner and outer pairs of row forms, Examples 3.3 and 3.4 show the melodies and the direction of their intervals. Ascending and descending intervals are marked with the signs + and –, respectively. Example 3.3 shows the correlation between the outer forms of the row.

Example 3.3

a. T_0P , mm. 3-5



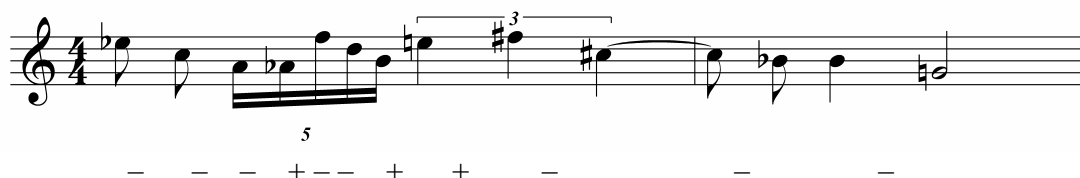
b. T_4IP , mm. 13-16



Example 3.4 shows the remaining two forms of the row and their complementary contours. The asterisk in Example 3.4b denotes the only deviation from the pattern.

Example 3.4

a. T_7RP , mm. 6-7



b. RI_1 , mm. 10-13



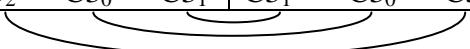
The specific choice of row forms corresponds with the principal intervals that appear in each of the two twelve-tone series that comprise this piece. While there is no temporal delay between the end of T_0P in m. 5 (Example 3.3a) and the beginning of the T_7RP (Example 3.4a), the change in direction is marked by the contrasting interval of an ascending perfect fifth from the last pitch of the first row form to the first pitch of the second. The juxtaposition of the diminished triad at the end of Example 3.3a with the diminished triad a perfect fifth above that begins the next row (Example 3.4a) recalls the role of opci 7 from the prelude, highlighting the significance of the specific pairing of T_0P with T_7RP .

The choice to pair RT_1IP and T_4IP is more obvious since their pairing creates an instance of pitch-class symmetry that occurs with any pairing of this series' R-related rows in which the ordered pitch-class interval between the two row forms is a multiple of

3. Table 3.5 shows this symmetry in terms of the unordered pitch-class interval 3-cycles that occur in each transformation of the row.

Table 3.5: Symmetry between row transformations in B section of “Vespro, tutto riporti”

Row form:	RT ₁ P			T ₄ IP		
3-cycle	C3 ₂	C3 ₀	C3 ₁	C3 ₁	C3 ₀	C3 ₂



That the end of RT₁P and the beginning of T₄IP share the same 3-cycle is significant in light of the manner in which this property is manifested in the piece. Revisiting Example 3.4b, the asterisk denotes the fact that the direction of the interval formed by the last two pitches, B₄ to C₄[#], deviates from the contour that connects RT₁P with RT₇P. Had Dallapiccola continued the pattern, the melody that began with the G, B₄, C₄[#] diminished triad would have ascended to the last pitch class of the interval cycle, E, and would then have descended through the same pitches in a rather mundane fashion. The change of direction results in the largest interval in the melodic line, a minor tenth, and while the shared pitch classes between the end of one transformation of the row and the beginning of another create coherence, the dramatic leap of a tenth and rather sudden change of dynamic set this moment apart as an important one. This registral shift is one of several coloristic choices that Dallapiccola makes to set the B section apart. Although the melodic line is evenly divided between the two halves of the movement in that each half contains two forms of the row, the more dramatic color and texture of the B section

emphasizes the specificity of the text and places structural significance on the second half of the poem. In the beginning of the B sections, Dallapiccola slightly alters the text by repeating the word “riporti.” The sudden leap of a tenth between instances of this word marks a textural and dynamic climax in the piece, providing an explanation for the deviation from the contour patterns highlighted in Examples 3.3 and 3.4.

Another instance where the slight deviation from a pattern marks an important moment in the text was introduced in Example 3.1b. Although the asterisked B₄ marked in Ex. 3.1b quickly descends to A₄ to complete the diminished-seventh chord, when this material returns, transposed and inverted in the B section, the corresponding F₄ is given much more durational and metric weight. While the sudden leap to “riporti” is certainly an important moment, the descent to the incomplete neighbor F on the first syllable of “figlio,” or “son,” in m. 14 is equally notable. The word “figlio” is the first indication that the protagonist in the poem is a mother, and the emphasis on the F₄’s isolation from its surrounding material highlights the mother’s distress over her son’s absence. The repetition of the phrase, “riporti il figlio,” a repetition that does not appear in the poem, also emphasizes this important moment in the movement.

The texture throughout the *Cinque Frammenti* is decidedly polyphonic. Each movement demonstrates a different approach to imitation and counterpoint between the voices. In the first movement, the flute and oboe (later, piccolo clarinet and clarinet) alternate in the role of playing *comes* at the octave to the vocal line’s *dux*. While this canon is presented strictly with a time interval of two quarter-note beats, the unfolding of the melodic line is not as temporally strict. In both the A and B sections, the initial

statements of text are punctuated with long pauses, as if waiting for the *comes* to finish its statement before continuing. These pauses become shorter as more material is inserted into smaller amounts of time. This canonic procedure creates an increasing intensity until the end of each section. When the melodic activity subsides at the end of each section, the *comes* is given more time to complete its statement.

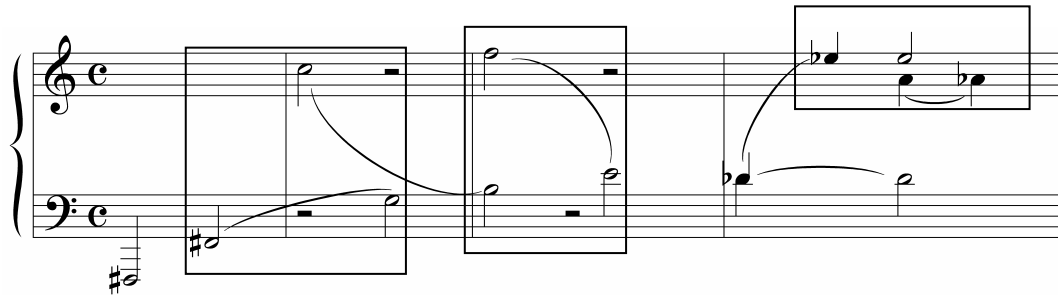
While the *dux* and *comes* form consonant sixths and thirds on strong beats during the first half of the melody, their harmonic intervals begin to clash as the melody reaches its peak. When the vocal line completes its descent, the *dux* and *comes* are more in agreement. Throughout the movement, the orchestra reinforces the vocalist's depiction of departure and return, highlighting the heightening and release of tension associated with the rise and fall of the melodic line.

The contrast of perfect intervals with tritones is arguably the chief basis of harmony in the first movement, evidenced by the accompanimental material, which is not derived from the traditional transformation of row forms. In the A section, the accompaniment comes in the form of a twelve-tone series presented in a quasi-*Klangfarben* manner by all of the instruments except the flute (which imitates the vocal line) and the oboe, whose sound is presumably being reserved for its role as *comes* in the B section. The perfect interval vs. tritone motive comprises the primary material in the A section's accompaniment, mostly in the form of [016] trichords. This material is conspicuously similar to the material in m. 2, where the "wrong" pc 4 is resolved to pc 5 to form a pentatonic collection. The orchestral material in the A section is almost

completely derived from this idea and combines the [05] from the prelude and the [06] from the diminished-seventh chords in the melody.

Example 3.5 provides a reduction of the first three measures of the A section, omitting the vocal line and the imitation in the flute. Instances of [016] trichords are in boxes.

Example 3.5: Instances of [016] in mm. 3-6



The first two times this [016] figure appears, the similarity between ic-1 from F \sharp to G (corresponding to the E to E \sharp from the end of the prelude) and the ic-1 from F to E to the opening prelude is obscured by register transfer. The similarity exists in that each of these jumps by semitone-plus-octave resolves an ic6 to an ic5, much like the E to E \sharp in the prelude. In the third case, however, the connection to the opening material is very clear, as A $_4$ maintains register and resolves downward by semitone to A \flat_4 . The resolution to the A \flat -E \flat fifth is supported by a sustained D \flat , creating a stack of three perfect fifths, which recalls the chord from m. 2 and even contains the lowest three pitch-classes from that chord.

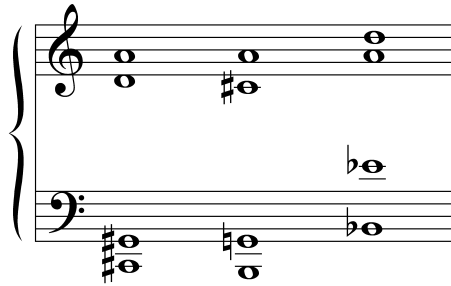
In the B section, the orchestra is extremely active and some motivic possibilities of the row are exploited while three transformations of it sound simultaneously. During the statement of RT_1P in the vocal line from mm. 10 to 13, the orchestral material harmonically supports the melodic line in that it contains diminished triads and diminished-seventh chords from the row and presents them in the same manner as the vocal line. However, in mm. 13 and 14, the textural and dynamic climax of the song, the harmonic character of the orchestral material shifts dramatically, recalling the open fifths from the orchestral interlude as well as the $[016]$ from the A section. In m. 14, the open fifths that were once separated by a tritone in the orchestral interlude are stretched by one semitone to form minor sixths, which creates a clash with the minor thirds that characterize the vocal line. As the tension resolves in m. 15, the sixths contract to fourths. Example 3.6 provides a reduction of mm. 13-15, when the majority of $T_4I [Ib]$ is being presented in the vocal line.

Example 3.6: $[016]$ trichords and expansion of perfect fifths from prelude, mm. 13-15

The musical score for Example 3.6 is presented in 4/4 time. It consists of three measures, 13, 14, and 15. The vocal line is written in the treble clef, and the orchestral accompaniment is in the bass clef. In measure 13, the vocal line features a tritone interval (F#4 to C#5), and the orchestral accompaniment features a minor sixth interval (F#3 to D#4). In measure 14, the vocal line features a tritone interval (F#4 to C#5), and the orchestral accompaniment features a minor sixth interval (F#3 to D#4). In measure 15, the vocal line features a perfect fourth interval (F#4 to B4), and the orchestral accompaniment features a perfect fourth interval (F#3 to B3). The score is annotated with 'Tritone' and 'Minor 6th' and 'Perfect 4th'.

In m. 13, the trumpet, trombone, bassoon, and flute participate in a stacking of open fifths much like the opening. The viola presents a series of interlocking [016] trichords (circled), recalling the accompanimental material from the A section. Measures 14 and 15 illustrate the “new” harmonic material, specifically m. 14’s inclusion of minor sixths where the voice leading indicates a stretching of the outer voices of the first two perfect fifths from m. 1 by a semitone and introduce an [0246], suggesting a 2-cycle. This harmonic “departure” occurs when the mother is pleading for her son’s return. Nevertheless, the spirit of this portion of the song is one of heightened drama and tension, which is certainly supported by the new harmonic material in m. 14. On the words “alla madre,” or “to his mother,” the interval of a sixth contracts to the more familiar interval of a perfect fourth, still separated by tritone. This expansion and contraction recalls the transposition of harmonic cells that is common to both of the rows, shown in Tables 3.2 and 3.3. Instead of transposing *opci* 7 up by step and then down by step, at T_1 and T_{11} , Dallapiccola expands by semitone and then contracts by whole tone, first creating a minor sixth and then contracting to a perfect fourth. The connection can be clarified by showing the ordered pitch-class intervals from bottom to top between the opening two perfect fifths in m. 1 and the related material in mm. 14-15. Example 3.7 provides the tetrachords from mm. 1, 14, and 15, respectively. Following is a table that highlights the ordered pitch-class intervals from top to bottom, showing that the tritone from m. 1 remains constant while the outer intervals are expanded and contracted.

Example 3.7: Voice leading in orchestral material in “Vespro, tutto riporti”



m. 1	m. 14	m.15
7	8	5
6	6	6
7	8	5

Several features stand out as significant in “Vespro, tutto riporti.” First, the movement uses multiple twelve-tone rows, which is true for each movement in *Cinque Frammenti*. Second, the movement demonstrates symmetry on multiple levels: the contour of melodies is symmetrical, or arched; the movement itself contains the same material as a prelude, interlude, and postlude; R-related row forms are presented in pairs; and direction of pitch intervals connects the I-related row forms. Third, the transformation of smaller cells within each row (as seen in Tables 3.2 and 3.3) and the transformation of motives in accompanimental material (as seen in Examples 3.6 and 3.7) provide a framework with which to understand some of the transformational techniques that appear later in the piece. Finally, the careful setting of text and the deviation from established patterns of pitch inversion to highlight important moments in the poem show

some of Dallapiccola's means of setting text. Each of these features appears prominently in the rest of the set.

CHAPTER IV

MOVEMENT 2: “O MIA GONGILA”

*O mia Gongila, ti prego:
Metti la tunica bianchissima
E vieni a me davanti: Io sempre
Ti disidero bella nelle vesti.*

*Così adorna, fai tremare
chi guarda;
E io ne godo, perché la tua bellezza
Rimprovera Afrodite.*

O my Gongila, I pray you:
put on the whitest tunic
and come before me: I always
desire you beautiful in garments.

Thus adorned, you make tremble
whoever looks upon you;
and this delights me, for your beauty
reproves Aphrodite.

Dallapiccola's adoption of the twelve-tone method went through an evolution that stemmed from a diatonic/heptatonic basis. By continuously adding elements from the chromatic aggregate, he expanded his melodic material until it eventually came to resemble twelve-tone series. Although the *Cinque Frammenti* is considered his first twelve-tone work, there is still much about it that is transitional in nature. The second movement was the first to be completed in the set and hence was Dallapiccola's first attempt at incorporating twelve-tone techniques into his writing, one in which some of the possibilities of melodic writing using twelve pitch classes were explored. Although many of these rows remain untransformed, in this second song, numerous twelve-tone melodies are employed. In addition, there is much melodic and harmonic material that is not based on a twelve-tone series.

Of the five songs, “O mia Gongila” is the most playful in nature, containing perpetual-motion triplet figures for most of the piece in the orchestra and quickly moving, syllabic ascents in the melodic line that are often answered by melismatic descents, showing a playfulness with the text of the poem, which I discussed in Chapter II. The performance instructions for the vocalist translate as “speechlike” and “insinuating,” and the character of the vocal line is as flirtatious as the text is suggestive. The fact that there are more distinct melodic lines and fewer transformations of single rows shows a looseness in the treatment of pitch material, which also corresponds with the playfulness of the text.

This movement is characterized by the interaction of the voice part with the various instrumental melodic lines that accompany it. Although the text is clearly separated into two sections, Dallapiccola’s realization contradicts the poem’s structure by dividing the second half into two sections of relatively equal importance. The musical material forms a sort of ABA structure, again displaying the type of symmetry that is common throughout the work. The main arguments for this structure are that the outer sections transform a different twelve-tone row than does the inner section and that the inner section is set off by a suspended tetrachord that halts the perpetual motion of the first section of the text. Furthermore, the line, “così adorno fai tremare chi guarda,” or “thus adorned, you make tremble whoever looks upon you” is given special treatment with its own melodic material and tempo. This portion of the poem is given such structural weight and musical attention that it must be considered an entire section in itself. The initial character of the piece is restored after the word “guarda” and the final

statement of the poem is treated, in the accompaniment at least, much like the opening.

Table 4.1 shows the structural divisions in the piece, corresponding with the measure numbers.

Table 4.1: Formal divisions in “O mia Gongila”

mm:	21-30	31-35	36-45
Section:	A	B	A'

The structure in this song is somewhat defined by pitch material in that the B section contains the only instance of a twelve-tone row in the vocal line that is transformed. More perceptibly, it is rhythmic character that defines the contrast between the sections. Each of the A sections is ten measures long and contains a tempo marking of $\text{♩} = 80-88$, while the B section is five measures long and slower, with a tempo marking of 72-76. The accompaniment in the A sections mostly consists of quarter-note triplets; in the B section, the accompaniment is chordal while the triplet motive is transferred to the vocal line.

The opening melody, shown in Example 4.1, contains the same arched contour that is characteristic of many of the melodies in the rest of the movement. Although the first twelve pitches (ignoring repeated pitches) in the vocal line form an aggregate, its setting shows that it may not necessarily be considered as an independent statement. The statement, “O mia Gongila, ti prego: Metti la tunica bianchissima e vieni a me davanti,” translated as, “O, my Gongila, I pray you: Put on the whitest tunic and come before me”

is presented in a single, fluid line, suggesting that the initial melody is not a twelve-tone series but perhaps a nineteen-note melody, suggesting a coherent 2+2+2 division of the six-measure phrase. In this interpretation, the grouping is delineated by durational accents and changes of direction in the melodic line. The large-scale contour of the melody contrasts the two-measure groupings by changing direction after three measures, suggesting 3+3 division of the six measures. In most of the other movements, the climax of the melody aligns with a text division; however, this excerpt contains an exception. While the contour displays a 3+3 grouping structure, the division here occurs in the middle of the word, “bianchissima.” Nevertheless, durational accents contribute to more feasible groupings of either 2+4, 4+2, or 2+2+2 groupings, which are more in alignment with the grouping of the text. These contrasting groupings show that contour and short melodic motives are perhaps more significant as binding elements in the work than are twelve-tone transformations. The ascent in the opening melody (whose first twelve pitch classes will be referred to as I1b) is characterized by the alternation of step and leap, creating five interlocking instances of a three-note pattern that contains one step and one leap.

Example 4.1: mm. 21-26

O mia Gonga-la-ti pre - go: met-ti la tu-ni-ca bian-chis-si - ma e vie-ni a me da - van - ti:

While mm.21-26 do not display any instances of twelve-tone operations, it is easy to see how small motives work together to create coherence. The ascending motive in mm. 21-22 is continued and contracted in m. 23. Both fragments span the interval of a sixth and contain a leap-step-leap pattern (motive a), where the step and leap are unidirectional (motive b occurs later in the piece also contains a step and a leap but involves a change of direction). While the motive in mm. 21-22 contracts both rhythmically and intervallically in m. 23, the intervals expand in mm. 24-25 to balance the ascent in the first three measures. The descent in m. 24 contains two minor thirds and a major second, and the “echo” of this motive in m. 25 is stretched to include a perfect fourth and a diminished fourth. Notably, the descent in m. 25 contains a contour inversion that includes three of the pcs from m. 24, changing the register of the E. The final melodic tetrachord (“davanti”) recalls semitone dyads from m. 3 and m. 1.

During the first four measures, two-measure melodies in the orchestra serve as accompaniment to the vocal line, and it is here rather than in the vocal line that twelve-tone rows are transformed. Example 4.2 shows the three melodies that occur in the opening measures of the song. Row IIa, presented in the piccolo clarinet in mm. 21-22, is transformed throughout the movement as an accompanimental device, but it belongs only to the clarinets. The first clarinet takes over the presentation of this row in m. 23 with an exact retrograde of the initial statement, while the piccolo clarinet accompanies in a quasi-counter melody. This counter-melody is not transformed and seems to be derived from a combination of trichords from the vocal line and the contour of IIa, considering IIa and IIc as four groupings of three triplets. The first three pitches of this melody are an

inversion of the first three pitches of the vocal line, but the inner-voice material continues to move in parallel motion with IIa, whose material takes over after the first trichord as a complement to the material in the vocal line.

Example 4.2: Twelve-tone series in opening measures of “O mia Gongila”

T_T [IIa]
mm. 21-22

T₀ [IIb]
(vocal line)
mm. 21-24

T₀ [IIc]
(countermelody)
mm. 23-24

Trichords in IIa: {024} {025} {014} {024}

Trichords in IIb: {016} {025} {014} {025}

Trichords in IIc: {016} {016} {037} {025}

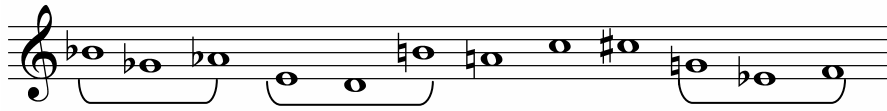
Since the vocal line is not presented in strict triplets as are IIa and its first countermelody, IIc, dividing the vocal line into trichords is not necessarily appropriate, but doing so provides some insight into how the accompanimental material may have been derived. Since all of these ideas are presented in a fast-moving, perpetual motion setting, their contour and rhythmic character is of equal importance to their pitch material.

The vocal line in the A section contains two melodic cells that are important motivic elements in the movement. The first is the [016] trichord that opens the movement. Not only is this trichord an important harmonic element elsewhere in the work, but it also provides the basis for the first three notes of the countermelody and constitutes a significant portion of the accompanimental material at the close of the first A section. The second important motivic element comes at the end of the A section, during the text “I always desire you in beautiful garments.” The intervallic construction of this section is almost entirely major seconds and minor thirds, which become the chief material in the vocal line at the return of the A section where the melody is almost completely derived from [025] trichords. This is the only discrete trichord common to the vocal line (IIb), the opening orchestral line (IIa), and the countermelody (IIc).

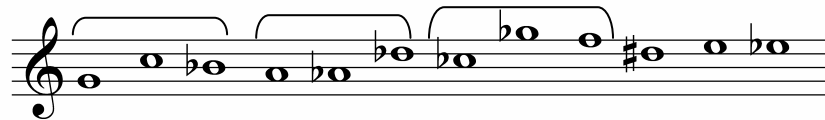
A *caesura* in m. 31 precedes the new tempo for the B section, which is the only portion of the movement whose vocal line is characterized by the use of twelve-tone operations, as its melody contains a new row and its retrograde. This row is similar in character to the presentation of Row IIa in that it is grouped into four sets of triplets, most of which contain a step followed by a leap in the opposite direction or vice versa. The B section contains a new row (IIId) that does not appear in either of the A sections. This row is shown in Example 4.2. Its first three discrete trichords form motive b, which involves a step followed by a leap in the opposite direction, a pattern taken from the various presentations of IIa. Like IIa, IIId is also presented in four groups of triplets each time it appears. Example 4.3 shows that in each row, three of the four discrete trichords contain motive b. Each instance is shown with a curved bracket.

Example 4.3: Instances of motive b in Rows IIa and IIb

a. Row IIa



b. Row IIb



In the B section, the conflict between pitch grouping and text grouping from the A section reappears, but is much more audible. The equal division of the four-measure section into 2+2 is far clearer because of the retrograde of pitch-class material beginning at the midpoint of m. 33. The axis of symmetry occurs in the middle of the word “tremare,” or “tremble,” one of the more descriptive and important words in the poem, as discussed in Chapter II. The axis of symmetry is indicated by a dashed line in Example 4.4. Measures 31-35 also provide an example of contour motive as a significant contributor to melodic coherence. The leap-skip/skip-leap motive with a contour that changes direction (either $<+ - >$ or $<- +>$) is an important component to this portion of the melody.

Example 4.4: mm. 31-35

appena trattenuto sostenendo movendo, . . . ritornare.

Musical notation for measures 31-35, showing a sequence of notes with slurs and triplets, and a dashed line indicating the axis of symmetry.

Co - si a - dor - na _____ fa - i tre - ma - re chi guar - - - - - da;

The melody reproduced in Example 4.4 is one of two twelve-tone rows that are transformed in this movement, and is the only melody in the vocal line that is transformed. The remaining five melodies that form aggregates often are presented with only one iteration. However different the many twelve-tone rows are, their settings are similar, as most of the series are grouped as four sets of triplets, and many of these sets contain one step and one leap in the opposite direction, much like motive b in Example 4.3. In the B section, as in the entire first movement, the unfolding of the melody relies on the pairing of two transformations of the row. While the melody from the A section contains its own arched contour, this row primarily ascends. The pairing of it with its retrograde creates yet another instance of an arched melody that is a common element among all five movements.

While in the first movement, symmetry was an element in the formal structure and in the melodic contour, in the B section of the second movement, Dallapiccola also experiments with the retrograde of vertical sonorities in terms of pitch class rather than contour. The C₄ that appears in mm. 32 and 33 is the only pitch that is not a part of the symmetrical structure. Example 4.5 provides a reduction of the chordal material from mm. 32-34, excluding the melodic material from m. 34 that begins the transition into the second A section. A dashed line indicates the axis of symmetry, which corresponds with the axis of symmetry for the vocal line's melody that was illustrated in Example 4.4.

Example 4.5: Retrograde symmetry in the accompaniment, mm. 32-34



The B section provides somewhat of an interruption to the preceding material, introducing a new row and new chordal texture in the accompaniment. When the A section returns, IIa also appears in the accompaniment and the faster tempo is resumed. In the return of the A section, the vocal line has a significantly different character and adopts the [025] trichord motive that was common among all of the rows in the A section and began and ended the melody in the B section. The skip/leap motive has returned to one in which leaps and skips are unidirectional, as opposed to motive b, which involves a change of direction. Example 4.6 provides the entire vocal line for the second A section, with instances of the [025] trichord circled. The last three pitches, while similar, including a leap and a step, deviate from the pattern in that they form an [015] rather than [025] trichord.

Example 4.6: mm. 37-44



During these last measures, the orchestra recalls the opening material from the vocal line, skipping the first tetrachord and moving it to the end. This final, Phrygian descent to the last pitch in the vocal line is followed by the first four pitch classes from the vocal line in the first A section in the instruments. The recalling of material from the beginning brings symmetry and closure to the movement.

CHAPTER V

MOVEMENT 3: “MUORE IL TENERO ADONE”

*“Muore il tenero Adone, o Citerea:
e noi che faremo?”*

“Dies the tender Adonis, oh Cytherea:
and what shall we do?”

*“A lungo battetevi il petto,
fanciulle,
e laceratevi le vesti.”*

“For a long time, beat your breasts,
maidens,
and tear to shreds your vestments.”

Each movement of *Cinque Frammenti di Saffo* must be considered on the basis of its individual characteristics as well as its structural role within the entire piece. James-Gallagher asserts that the first and fifth movements form a pair, as do the second and fourth. The third song, she argues, stands alone.³¹ On the basis of the poetry, this is certainly true: the text of the third movement is distinct from that of the rest of the set in that it is a dialogue, rather than a monologue. Musically, the third movement is a crucial connective element in the work, in that it contains distinct motivic, formal, and harmonic connections with the outer movements. In this song, there are also references to techniques found elsewhere in the set, specifically in the fourth movement. The pitch-class centrality in this movement links the five disparate movements together in a larger structure.

³¹ James-Gallagher, 50.

The interaction of two characters (one character being a group of women) presents the opportunity for increased dramatic effects in the music. In stark contrast to the playfulness of the second movement, the treatment of musical materials in “Muore il tenero Adone” expresses deep anguish on the parts of both the maidens and Cytherea, another name for Aphrodite. While the second movement contains performance markings for the vocalist that translate as “speechlike” and “insinuating,” in this movement the first instruction to the vocalist is “*con grande accento*” while the orchestra is given the instruction “*pesante*.” Certain passages contain accent marks on every pitch in the orchestral and vocal lines. Although formal and pitch elements are treated loosely in the second movement, they are arranged more carefully and systematically in the third movement. In this song, Dallapiccola’s penchant for symmetry is far more evident than in the previous one.

Table 5.1 shows the symmetrical structure of the song, in which formal boundaries are marked by the transformations of the two rows that generate most of the song’s melodic material. These formal boundaries are reinforced by the comparable grouping of the poem’s text. Measure 54 contains an axis of symmetry that will be illustrated later.

Table 5.1: Symmetrical structure of “Muore il tenero Adone”

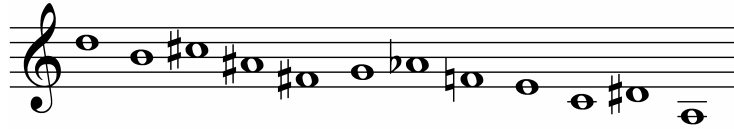
mm.	46-48	49-51	52-53	54:	55-56	57-60	61-63
Vocal line		T ₀ [IIIb]	T ₃ [IIIa]	“axis”	RT ₃ [IIIa]	RT ₀ [IIIb]	
Accompaniment	T ₀ [IIIa]	Semitone ascent	T ₇ [IIIb]		“Fuzzy” T ₃ of axis chord	Semitone descent	T ₀ [IIIa]

Although the axis of symmetry lies at the peak of a bass ascent, it does not mark the musical climax of the piece, nor does it mark the temporal center of the piece. The B section is slightly longer than the A section, the extra measures resulting from a more dramatic text setting in the second half. The musical climax occurs in m. 57, approximately two-thirds of the way through the piece, like three of the other songs in the set.

The third movement has several compositional techniques in common with the first movement. The formal structure of both songs is very similar. Both poems portray protagonists who are in some level of anguish and both songs are highly symmetrical, both melodically and formally. Although there is irony in the fact that texts portraying grief and despair are treated with such musical balance, the symmetrical form and arched contour of the two movements suggests stability on the part of the protagonists. In both cases, the assertion of a balanced structure and clear musical patterns allows for important moments in the text to be highlighted by the temporary disruption of these established patterns.

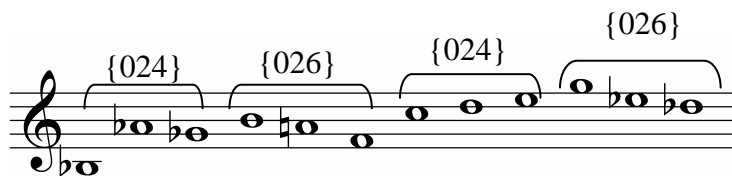
As in the first movement, the opening introduction in the orchestra is echoed at the end of the piece. In between, there is a very clear division of the movement into two parts, corresponding to the question and answer in the text. The introduction presents the first statement of one of two twelve-tone rows that are developed, shown in Example 5.1.

Example 5.1: [IIIa]



As in the first movement, the setting of the row is generally unidirectional, but instead of being paired solely with transformations of itself, it is used in conjunction with a second twelve-tone row as its “consequent” melody. Since Row IIIa features a descent while Row III b features an ascent, their P forms combine to make a single statement. While Row IIIa exhibits little coherence in terms of adjacent interval, Row IIIb has more homogenous melodic material in that it is made up of four whole-tone segments, marked with brackets in Example 5.2.

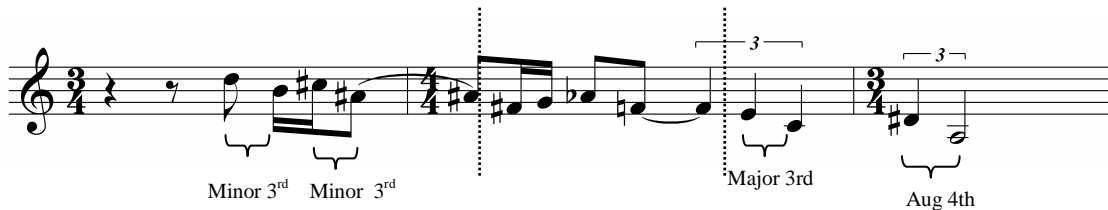
Example 5.2: Whole-tone segments in Row IIIb



Row IIIa shares an important feature with Rows Ia and Ib in that it contains an internal transformation. In the cases of Ia and Ib, these transformations are transpositions of certain intervals. Later in the first movement, the perfect fifths from the orchestral prelude expand to form minor sixths and then contract to form perfect fourths. Instead of

being transposed exactly, in row IIIa, the intervals in the first tetrachord are expanded. When IIIa is presented by the orchestra in the introduction, durational accents segment the row evenly into three tetrachords. The two minor-third descents in the first tetrachord are expanded into a major third and a tritone when the final tetrachord is stated. The third tetrachord has the same contour as the first, but all of its adjacent intervals are expanded by one to three semitones. Example 5.3 provides an annotated excerpt of the opening measures of the third movement. Vertical lines indicate the division of the row into three tetrachords.

Example 5.3: “Muore il tenero Adone,” mm. 46-48



The expansion of the first tetrachord’s minor thirds is reinforced by lengthened durations. While the first two tetrachords contain only eighth and sixteenth-note values, the third tetrachord’s durations are longer quarter-note triplets. It is precisely this technique of augmentation that connects the realizations of the first and second rows. Relationships between the two twelve-note series are remote, independent of their presentation in the song. Their intervallic content is rather different, as shown by Table 5.2, which indicates the multiplicity of interval classes between adjacent pitch classes in each row.

Table 5.2: Discrete interval-classes in Rows IIIa and IIIb

ic Row	1	2	3	4	5	6
III a	3	1	4	2	0	1
III b	0	6	1	2	2	0

When the second row is presented in the vocal line immediately after the first, the <- + -> contour pattern from the first and third tetrachords of Row IIIa reappears, inverted, in the first five pitch classes. Not only are the intervals expanded, but the note durations are also lengthened. The inversion of the contour pattern from the first row, shown in Example 5.4, creates continuity between two otherwise unrelated twelve-tone rows.

Example 5.4: Expansion of motive in vocal line, m. 49



The first line of the poem corresponds with the presentation of Row IIIb, accompanying the words “Dies, tender Adonis, oh Cytheria.” When Row IIIa (Example 5.5) reappears in the second half of the A section, it is in the same register and exhibits the same rhythmic grouping (into discrete tetrachords) as in the introduction. The grouping has a clear text-setting function, as each of the first tetrachords accompanies the text, “and we.” The exaggerated gesture on the third tetrachord of Row IIIa, illustrated in

Example 5.3, is reserved here for the text that defines this section of the poem as a plea to Aphrodite: “what shall we do?” The setting of “and we, and we, what shall we do?” can be understood in terms of its rhythmic values as a sentence structure.³² Each “and we” is given a half-measure duration while “what shall we do?” is given a full measure. James-Gallagher describes the final gesture of this melody as a “collapse.”³³ This imagery is particularly suitable in considering the women’s plea for Aphrodite’s guidance.

Example 5.5: Sentence structure in vocal line, mm. 52-53



The question posed by the group of worshippers to Aphrodite is accompanied by a semitone ascent in the bass, cello, and trumpet from D \flat to F in mm. 49-51. The oboe also ascends smoothly by step, and these three measures almost comprise the aggregate. The only missing pitch, G, is reserved until later for the piano and harp, where it intermittently sounds in octaves throughout the rest of the movement as a dramatic addition to the *pesante* articulation in the accompanimental parts. Retrospectively, one might also consider the G to be a registrally displaced goal of the chromatic bass ascent that begins in m. 49.

³² The term “sentence structure” is discussed in William Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*, (New York: Oxford University Press, 1998): chapter 3. Sentence structure can roughly be defined as a musical statement of three groups that form the proportions: $n + n + 2n$.

³³ James-Gallagher, 75.

As illustrated by Table 5.1, the vocal line presents Row IIIb first, and its arched contour is similar to the melodic structure of the first movement. The form of the third movement is also very similar to that of the first movement. While it is easy to see that the vocal line's outer row forms (mm. 49-51 and 57-60) and inner row forms (mm. 52-53 and 55-56) form pairs, since they are retrogrades of one another, the first and second rows also form a pair as do the third and fourth. Dallapiccola achieves this pairing in a manner similar to the first movement: T_0 [IIIb] and RT_3 [IIIa] both feature an overall ascent, while the T_3 [IIIa] and RT_0 [IIIb] versions generally retain the same octave registers as their counterparts and form descents.

T_7 [IIIb] appears in the orchestral part to accompany T_3 [IIIa] in mm. 52 and 53, in which Dallapiccola's conception of Row IIIb is strictly vertical and there is a slight hint at what is to come in the fourth movement, where he uses the technique of cross-partitioning to select certain pitches from the row to act as melodic fragments. The three tetrachords that comprise T_7 [IIIb] are presented as block chords, but their vertical construction does not follow a systematic ordering of "bottom to top" or "top to bottom." Instead, Dallapiccola chooses "soprano" and "bass" pitches (soprano clarinet and bass clarinet, in this case) from each tetrachord that form stepwise, contrary-motion counterpoint with one another. Table 5.3 presents the linear ordering of pitch classes in T_7 [IIIb]. The boldface numbers represent the soprano pitches, and the underlined numbers represent the bass pitches.

Table 5.3: Soprano and bass pitch classes taken from IIIb

	Tetrachord 1	Tetrachord 2	Tetrachord 3
T ₇ [IIIb]	<u>9</u> 7 5 T	8 4 <u>E</u> 1	3 6 2 <u>0</u>

The F₅-E₅-D₅ line moves in contrary motion with the A₃-B₃-C₄ line before coming to rest on the “axis” chord in m. 53. Each of these melodic lines forms an [013] trichord, a melodic fragment that is not present in the row. Table 5.3 shows that the voice leading of these three chords does not appear as a result of the original ordering of the row, but results rather from the selection of certain pitch classes from each tetrachord to act as melodic fragments.

Strikingly, D₅ is not presented by the soprano clarinet; rather, it is given special treatment and color by being set by the strings. This pitch class is significant because it is not common to the tetrachord presented at that point in the vocal line. With each tetrachord of the vocal line on “e noi, e noi, che faremo,” the accompaniment comes closer in pitch content to the melody. T_n [IIIa] paired with T_{n+4} [IIIb] will result in the arrangement of common tones between the three discrete tetrachords of the two rows that is shown in Table 5.4.³⁴ The orchestra’s increasing agreement with the pitch material in the vocal line during the first half suggests that the orchestra is a player in this drama, one that is especially sympathetic to the grieving women.

³⁴ The selection of an interval of transposition for two different row forms that creates a significant number of common tones between row fragments is another important feature of the fourth movement.

Table 5.4: Common tones between IIIa and IIIb

	Tetrachord 1	Tetrachord 2	Tetrachord 3
T ₃ [IIIa]:	5241	9TE8	7360
T ₇ [IIIb]:	975T	84E1	3620
# of common tones:	1	2	3

Examining the point of transition from the A section to the B section, it is clear that m. 54 serves, in the vocal line at least, as an axis of symmetry. As the final tetrachord from T₇ [IIIb] is repeated with a *rallentando*, the interrogators in the poem wait for an answer, and the listener hears a definite caesura. A logical expectation here would be that if the vocal line ensues in retrograde, then the accompaniment would do so as well. In order to form an exact retrograde, mm. 55-56 would have to include a retrograde of the material from mm. 52-54. While such a reversal does not happen exactly as expected, there is an irregular retrograde of the orchestral material that led up to the axis of symmetry in m. 54. This passage is shown in Example 5.5.

The effect here is twofold: while the vocal line is clearly heard as a retrograde of the material that immediately preceded it, the accompaniment presents a start of something new. The first tetrachord in m. 55 is a horizontalized version of the “axis” chord, three semitones lower, and initiates a bass descent that presents the three-note ascent from mm. 52-53 in retrograde. Measure 56 continues this unfolding, and the remaining pitches correspond to the m. 52 material, also transposed down by three

semitones. This repetition of pitch material presented in a new way enhances continuity but also highlights the difference in text between the two sections of the poem.

Example 5.5 provides an annotated reduction of mm. 52-56. The circles and arrows show the distorted retrograde that connects the material from mm. 52-53 to that which occurs after the axis measure (54).

Example 5.5: Transposition of accompaniment after axis of symmetry, mm. 52-56

The image displays a musical score for measures 52-56. It consists of a vocal line (soprano) and a piano accompaniment (treble and bass staves). The vocal line includes the lyrics: "e no--i e no-i che fa--re--mo?" followed by a measure of rest, then "A lun --- go bat- te-te-vi il pet-to, fan-ciul-le". The piano accompaniment features several triplets and a transposition of nine semitones (T_9) indicated by a curved arrow. Circles and arrows highlight the distorted retrograde connection between the material in measures 52-53 and the material after the axis measure (54).

In m. 57 the symmetry becomes abundantly clear as the semitone descent recommences in the bass and the voice presents the expected retrograde of Row IIIb. The orchestra repeats its opening statement to conclude the movement.

In the first movement, Dallapiccola pairs two row forms to create a single melodic statement, much like he does here. He also uses pitch contour to create connections

between row forms. On one occasion in the first movement, he departs from an established contour pattern, disrupting what would be a smooth ascent to the climax of the piece. In the third movement, Dallapiccola uses this technique again. If the B section were to imitate the A section in both pitch class and register, the contour would be an arched melodic line much like the A section. Instead, the B section contains a departure from the established contour pattern and, as in the first movement, the dramatic climax is reserved for the last of four row statements in the melody. The change of contour in the RT₀P version of the row creates another large leap, setting apart the climax from the rest of the song by highlighting the sudden change of color in m. 57.

Much like the words “e noi” were given special treatment in the A section, in the B section Dallapiccola chooses to repeat a harsher and more descriptive word to depict Aphrodite’s grief over Adonis’s death, “laceratevi,” or “tear to shreds.” The word is sung three times, and it marks the melodic and dynamic climax of the song. Dallapiccola’s illustration of Aphrodite’s response to the worshippers highlights the drama associated with the tearing of clothing as part of the grieving process. Although at this point IIIb and not IIIa is presented in the vocal line, the melody is set to sentence structure, like the question, “and we, and we, what shall we do?” This time, the first two statements of “e laceratevi” are each presented over one measure, and the continuation, “e laceratevi le vesti” is given two measures. This augmentation accounts for the proportional relationship between the A and B sections. While Aphrodite is depicted as expressing her own grief through loud dynamics and accent marks, she does so in a similar manner

to that of the grieving maidens, suggesting an understanding of their grief while at the same time asserting her strength.

In Chapter I, I discussed Dallapiccola's use of "polarity," which is an "oppositional and/or attractive relationship" between two pitches. In her dissertation, James-Gallagher concludes that in "Muore Tenero Adone," polarity exists between pitch classes 0 and 7.³⁵ It seems, however, that there is a stronger connection between pitch classes 1 and 7, with 0 slightly subordinate to the other two in terms of importance. Pitch class 7 is asserted in two ways: it is sounded relentlessly throughout the piece and also marks the melodic climaxes in the vocal line. Pitch class 1 is asserted as the point of departure and goal of return in the bass line. The importance of pc 0 is evidenced by the five-note motive that sounds over the words "O Cytheria" and the first iteration of "e laceratevi." The first time, the motive begins on C, ascends to G, and descends to D \flat . The second time, this motion is reversed. It is significant that this five-note motive is retained from T $_0$ [IIIb] to RT $_0$ [IIIb] in Aphrodite's response, as most of the other melodic fragments from the A section are altered in some way in the B section.

To recognize the connection between D \flat and G, whether it be attraction or opposition (in this case, it seems to represent both) is important when considering the overall structure of the set in terms of pitch-class centricity. Not only does this connect the centric pitch class of songs I and V (C \sharp) with the centric pitch class of songs II and IV (C), the combination of the three pitch-classes C \sharp /D \flat , C, and G outlines a large-scale statement of the [016] trichord that is an important harmonic element in all five

³⁵ James-Gallagher, 79.

movements. Thus, it is clear that the third movement does not “stand alone;” rather, it is arguably the most important contributor to structural coherence in the set.

CHAPTER VI

MOVEMENT 4: “PIENA SPLENDEVA LA LUNA”

*Piena splendeva la luna
quando presso l’altari si fermarono:*

*e le Cretesi con armonia
sui piedi leggeri cominciarono
spensierate, a girare intorno all’ara
sulla tenera erba appena nata*

The full moon was shining
when they stopped at the altar:

and the Cretan women with harmony
on light feet began,
carefree, to circle about the altar
on the soft, newborn grass.

The fourth movement contains several features that are unique to the set. “Piena splendeva la luna” is the shortest and most limited in vocal range of the five movements. Dallapiccola’s compositional techniques in this movement result in a vocal line that is not only limited in vocal range, but also exceptionally static. Within the movement’s sixteen measures, Dallapiccola manipulates the twelve-tone system such that the piece displays melodic possibilities that go beyond the traditional understanding of linear, ordered rows that often characterize “classical” serial music. In this discussion, I will show the ways in which Dallapiccola uses various transformations and partitions of the twelve-tone row to present the poem’s text. Before doing so, I will point out some of the general aspects of the piece that occur in the opening orchestral introduction and subsequent interludes, aspects that display the composer’s flexibility in twelve-tone composition while maintaining melodic and harmonic cohesion in the piece.

It is clear from the outset of the piece that the original row (IVa) is harmonically conceived, partitioned into four trichords that are usually presented in the same order, shown in Example 6.1. Three of the four trichords are familiar sonorities in tonal music: major, minor and diminished triads. The remaining trichord is of set class 3-6 [024]. The opening row, especially its initial C-major triad, plays a central role within the movement, since it appears far more frequently than any transformation of it and provides the first and last set of sonorities of the movement.

Example 6.1: Row IVa



Throughout the movement, the four trichords are presented as ordered block chords that accompany the vocal line. Although in the orchestral accompaniment, many times the row is partially ordered, this specific ordering is determined by listing the pitches in each trichord from the bottom up as they are presented in the music, and this ordering is confirmed later by the pitch ordering of the vocal line.

The intervallic content of this row is very limited, consisting mainly of ic 3s and ic 4s. Dallapiccola's chief sources for melodic material are various cross-partitions of the row, in which one member of each trichord is selected at a time to create melodies rather than relying on the melodic outlines of the four trichords themselves. In doing this, Dallapiccola creates melodies that exploit interval classes that are not present in a linear

realization of the row. Table 6.1 shows the interval classes between adjacent pitch classes in Row IVa.

Table 6.1: Interval-class content of original row

T ₀ [IVa]:	<0 4 7 3 6 T 1 9 E 2 5 8>
Interval classes:	4 3 4 3 4 3 4 2 3 3 3

The opening melody in the piccolo and clarinet is an example of how Dallapiccola attains both variety and continuity by loosely ordering an otherwise melodically limited twelve-tone series. This melody is provided in Example 6.2, annotated with its interval-class content and row forms. The asterisk by the 4 indicates that it is the only interval class present in the actual row.

Example 6.2: Intervallic content of melodic line generated by cross-partitioning of row

T₀P
T₁₁P
T₁P

6
5
1
1
1
6
4*
1
1

T ₀ P				T ₁₁ P				T ₁ P			
0	3	1	2	E	2	0	1	1	4	2	3
4	6	9	5	3	5	8	4	5	7	T	6
7	T	E	8	6	9	T	7	8	T	0	9

Taking the first four pitches of the introduction's melody as an example, we see how Dallapiccola chooses one pitch class from each trichord of the row. Since the pitch classes are not chosen consistently, the row might be conceived as the partially ordered set $\langle \{047\} \{36T\} \{19E\} \{258\} \rangle$, in which the trichords may be ordered or unordered. Here, it is clear that choosing $\langle 0\ 6\ 1\ 2 \rangle$ as a melodic fragment is not necessarily systematic, especially in light of the fact that the choice of pitch classes is not consistent across different row forms. For instance, in selecting pitch classes from T_{11} [IVa], Dallapiccola selects the first two pitches from the third trichord and none from the fourth.

This opening passage also shows another interesting result of the somewhat unrestricted presentations of row forms. Below are the three forms of the row that are presented in m. 65. Keeping in mind that the previously asserted ordering of the row applies mainly to the block chord accompaniment once the vocal line begins, Example 6.3 shows how Dallapiccola creates continuity between the beginning of one statement of a row and the end of the next. The annotations below the score supplement the example by representing correspondences between the beginning of the realization of T_0P and the end of $T_{11}P$ and between the beginning of the realization of $T_{11}P$ and T_1P with boldface type. In the excerpt, row transformations are separated by dashed, vertical lines.

Example 6.3: Pitch-class invariance during transformations of Row IVa, m. 65

T ₀ P	T ₁₁ P:	T ₁ P
0 4 7 3 6 T 1 9 E 2 5 8	E 3 6 2 5 9 8 T 0 1 4 7	1 5 8 4 7 E T 0 2 3 6 9

If ordered strictly, these row forms would not offer the same pitch-class invariances. A partial ordering of each row allows for flexibility between realizations of each row. It seems that Dallapiccola's concern is not with a strict ordering of each trichord but rather with a melodic line and series of harmonies that is cohesive. The character of this introduction is similar to that of the two orchestral interludes, where cross-partitioning continues to be an important element. Not only does this technique allow for the creation of melodic lines that would not otherwise be possible through traditional row transformations, but the cross-partitioning itself also becomes somewhat of a motivic element.

Example 6.4 shows the three row forms in the m. 70 interlude. Dashed lines separate various transformations of the row. These dashed lines between row forms show the conflict between the metric grouping and the pitch grouping in this passage. Since

the introduction and first interlude each contain three transformations of the row, the juxtaposition of 3 x 4 and 4 x 3 groupings of the row is even more audible when repeated twice such that the melodic tetrachords appear in groups of three.

Example 6.4: Piano reduction of m. 70

The musical score for Example 6.4 shows a piano reduction of measure 70. It consists of two staves, treble and bass clef, with a brace on the left. The key signature has two sharps (F# and C#). The score is divided into three sections by vertical dotted lines, each containing a triplet of chords. The first section is labeled $T_{11} [IVa]$ and contains three chords: F#4-G#4-A4, F#4-G#4-A4, and F#4-G#4-A4. The second section is labeled $T_{10} [IVa]$ and contains three chords: F#4-G#4-A4, F#4-G#4-A4, and F#4-G#4-A4. The third section is labeled $T_0 [IVa]$ and contains three chords: F#4-G#4-A4, F#4-G#4-A4, and F#4-G#4-A4. Each chord is marked with a '3' and a bracket, indicating a triplet. The notes are written in a way that suggests a melodic line across the staves.

In the introduction, the three distinct versions of the row are delineated by slurs, such that each row transformation contains a prominent four-note melodic line that is clearly separated from the subsequent transformations of the row. When this material appears in m. 70 transposed down by semitone, all of the trichords are strictly verticalized. However, the three resulting melodic tetrachords from each row are no longer in groups of four but are presented in triplets, blurring the movement from one transformation of the row to the next and juxtaposing 4 x 3 and 3 x 4 partitioning in several ways. The thirty-six pitches of the interlude can be understood in three ways, as shown in Table 6.2.

Table 6.2: Grouping possibilities of interlude in m. 70

4 x 3 x 3	4-pc horizontal fragment x 3 voices x 3 transformations
3 x 4 x 3	3-pc vertical chord x 4 vertical trichords per row form x 3 transformations
3 x 4 x 3	3-pc vertical chords x 4 sets of triplets x 3 horizontal trichords

Using a similar manner of reordering to the opening, Dallapiccola rearranges the ordering of the row to reach the $C\flat$ -major triad in the third set of triplets, matching the sonority of the first trichord. Recalling his curious melodic choice from the introduction to extract two pitch classes from the same trichord, we see now how the loose ordering of the row allows him to utilize a harmony that does not necessarily “belong” to create continuity. The durational accent given to the $C\flat$ major triad makes this departure from strict ordering especially audible. The accent also highlights the octave descent in the melody from B_4 to $C\flat_3$ that was less audible in the introduction. This passage also resembles that of the one highlighted in Example 6.3, in that a reordering of pitch classes allows the quality of the first triad in the first row to match that of the last triad of the second row. Likewise, the quality of the first triad of the second row matches that of the last triad of the third row. This passage shows another instance of a given idea, this time a P-form of a row, occurring at T_0 , T_{11} , and T_1 , as we have already seen in the first and third movements. Finally, in the highest voice, the partitioning of T_{11} [IVa] and T_0 [IVa] results in the same pitch class set, {6789}, shown in Example 6.4. The ordered horizontal trichord <6 9 8> remains invariant in the highest voice between the first transformation and the last. The first interlude shows how Dallapiccola develops the

ideas of using cross-partitioning and a loose ordering of each trichord to create pitch-class continuity between row transformations.

The continuity created by loose ordering is realized in a long-term sense as the G_4 that opens the vocal line is the same as the G_4 that ends the piece; each is part of a different transformation of the row. Dallapiccola distinguishes the musical content of the interludes from the material when the vocal line is present by using a different and more complete cross-partitioning of the row and a different twelve-tone series, each of which will be discussed later. The row transformations reveal somewhat of a formal plan, consistent with the text of the poem, which is presented in three sections. Since the text and the amount and type of activity in the orchestra are very closely related in this movement, I will return to some of the qualities of the text here.

The first and third portions of the poem, which I discussed in Chapter II, describe the setting for the middle, narrative portion and are set apart musically from the body of the text. Table 6.3 presents an overview of the pitch content and text content of the various sections of the song.

Table 6.3: Text and harmonic design

mm:	65	66-69	70	71-76	77-78	79-80
Text:	none	exposition	none	narrative	none	closing
Row IVa forms:	T_0 T_{11} T_1	T_3	T_{11} T_{10} T_0	T_0 T_0 T_0 R T_1	T_1 T_0 T_9 T_8 T_{11} T_{10}	T_0 (fragment)
Row IVb forms:	-----	-----	-----	T_0 $RT_{10}I$ T_0I RT_1	-----	-----
				T_0		
Cross-partitioning:	loose	loose	loose	strict	loose	loose

Table 6.3 illustrates several interesting aspects about these sixteen measures. First, it reveals the centrality of T_0 [Ia]. Second, it shows the pitch-class continuity maintained between the interludes and the narrative portion of the text (T_0P to T_0P leading into m. 7, and RT_1P to T_1P leading out of m. 12). As stated previously, it shows the relative importance given to the narrative section of the poem, suggesting that the bulk of the harmonic action is reserved for the portion of the text that displays the most narrative. The “exposition” and “closing” portions of the poem both describe the setting for the narrative, which may explain why they are set apart by not participating in the strict cross-partitioning and are also not accompanied by the second twelve-tone row that is introduced in mm. 7-12.

The opening phrase of the text, “full shone the moon, when by the altar they stopped” is set with T_3 [IVa]. Each of the four melodic pitches is selected from one of the four underlying harmonies. By using a relatively loose partitioning of the row, Dallapiccola creates continuity between the opening phrase of the text and the orchestral melody that precedes it. The four pitch classes of the vocal line, $\langle 7\ 6\ 0\ E \rangle$, again showcase the melodic semitones and tritone that do not occur in the row itself. The texture is sparse in these opening measures, and the vocal line extremely static, allowing mm. 2-5 to set the scene for the narrative that is to come. The performance indication of *recitativo* is further evidence that these measures serve as a sort of introduction. As the story unfolds, the texture becomes denser, the accompaniment more active, and the pitch content more varied.

While the accompaniment mostly presents a 3 x 4 (four vertical trichords) partitioning of the row with an emphasis on vertical sonorities, the narrative portion of the vocal line is conceived of a 4 x 3 (three horizontal tetrachords) cross-partitioning of the original row. After the opening phrase in mm. 2-5, the next three phrases of the vocal line present the original row as a series of tetrachords. Here, Dallapiccola is consistent about his choice of pitches. Using the voicing of the vertical trichords in the accompaniment as a guide, he first chooses the second pitch class for each voice, followed by the first pitch, and finally the last. The third tetrachord, <8 E T 7>, is a retrograde of the remaining four pitch-classes from the T_0 form of the row, which would be ordered <7 T E 8> in the P form of the row. Table 6.4 summarizes the cross-partitioning of the original row in the narrative portion of the vocal line.

Table 6.4: Cross-partitioning of Row IVa

mm. 71-72	4	6	9	5
mm. 73-74	0	3	1	2
mm. 75-77	8	E	T	7

A noteworthy aspect of this movement is the inclusion of a second, unrelated twelve-tone row beginning in m. 73. Unlike the first row's presentation, the initial presentation of this row is entirely linear. This new row shares little or nothing in common with the original row and Table 6.5 illustrates the stark contrast in interval content of this new row.

Table 6.5 : Interval-class content of Row IVb

T ₀ [IVb]	<6 8 2 0 1 3 4 9 7 5 T E>
Interval classes	2 6 2 1 2 1 5 2 2 5 1

Despite its contrast from the original twelve-tone series, the tritone and semitones in this row are not completely out of place because the same intervals are used in the cross-partitionings of the original row. The new row serves three functions: it provides a new melody; it introduces a higher level of rhythmic vitality; and it presents articulations that color the narrative text. It is difficult to overlook the painting of the text “light feet” that occurs with the staccato eighth-note figuration that begins with the final semitone dyad of the row, after which the first transformation of the new row is carefully chosen: RT₁₀I [IVb] is the only transformation of the row that allows the subsequent statement of the row to both begin on pc 11, where the original left off, and retains the staccato half-step figure presented in m. 8. The quick-moving figuration provides a musical narrative as the vocal line mimics the semitone motion with a chromatic tetrachord.

During the first four measures that this new row is in effect, it does not interact with the original row, which continues to provide a vertical-trichord accompaniment to the vocal line. However, the once clear distinction between these two rows becomes blurred as they merge in m. 75. Here, T₀ [IVa] combines with T₆I [IVb], and the two are for the first time indistinguishable as far as register, rhythmic content, and articulation. T₆I [IVb] is notable since it is the only transformation of Row Ib that can be partitioned

into a group of four trichords where three of the four share two common tones with each of the four trichords from T_0 [Ia].

Table 6.5: Common tones between discrete trichords of T_6I [IVb] and T_0 [IVa]

T_6I [IVb]	0	T	4	6	5	3	2	9	E	1	8	7
T_0 [IVa]	0	4	7	3	6	T	1	9	E	2	5	8

Example 6.5: Measure 75 as combination of two row forms

a. Actual pitch-class content of m. 75



b. m. 75, extracting pitch-class content from T_0 [IVa]



c. m. 75, extracting pitch-class content from T_6I [IVb]



When these two rows merge, the second row, which appeared first as a melody, gains harmonic importance. In its final transformation in m. 76, Dallapiccola chooses a transformation of this row that exploits another four-trichord division rather than a

strictly melodic presentation as it works together with the block-chord arrangement of the original row to accompany the vocal line. The strings present RT_1 [IVa] in trills and the flute displays the trichord partitioning of the new row in pentuplets. This light and fast-moving figuration aids in the portrayal of the “carefree dancing” that ends the narrative portion of the text. This is the only portion of the narrative where the vocal line, still a partitioning of T_0 [IVa], is not also accompanied by that form of the row. Instead, the accompaniment is a retrograde of the row transposed up one semitone, which could have resulted in a very dissonant pairing of two identical melodic tetrachords separated by a semitone. Since the pitches are displaced by one beat, a single common tone is still retained between the melody and the accompaniment.

As the narrative comes to a close, the material from the opening returns, followed by fast-moving figuration through several transformations of the Row IVa before the orchestra’s part comes to rest to introduce the final portion of the text. Instead of a full realization of the row once again, the piece ends on the initial C-major triad and the vocal line ends exactly where it began, showing another example of Dallapiccola’s tendency to create continuity by employing a loose approach to the twelve-tone system.

In this short movement, Dallapiccola shows how cross-partitioning and partial ordering can be effective techniques in creating cohesiveness. His manipulations of the twelve-tone system are often simple: row forms may be chosen for their ability to produce one or two common tones that can provide continuity between melodic lines. He also shows how twelve-tone transformations can be used to delineate formal boundaries, which in this case, allows him to carry out a presentation of text in a meaningful way.

CHAPTER VII

MOVEMENT 5: “IO LUNGAMENTE”

<i>Io lungamente</i>	Long, very long
<i>ho parlato in sogno con Afrodite</i>	have I spoken in a dream with Aphrodite

A concept that is central to Dallapiccola’s writings on twelve-tone music is the idea of thematic revelation over time. In several ways, the fifth movement reveals, or at least elucidates, ideas that were hinted at earlier in the set. In “Io lungamente,” the arched form of several individual movements comes to fruition as an inter-movement structure. In Chapter V, I discussed some of the ways in which the third movement connects the first movement to the fifth movement. Some connections between the outer movements of the set exist independently of any material from the third movement. The most obvious of these connections is the recurrence of the open-fifths material from the first movement, a clear instance of cyclic structure.

The open-fifths twelve-tone row, which was partially ordered in the first movement, is given a completely ordered in the fifth movement. In this way, the ordering or “theme” of the open fifths from the first movement is revealed when the material returns in the fifth movement. Table 7.1 reintroduces the row from the first

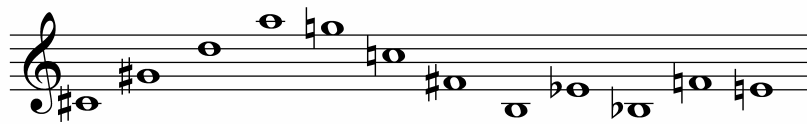
movement, showing the first five dyads as simultaneities.

Table 7.1: Partial ordering of open fifths from Row Ia

8	9	7	6	T	4 5
1	2	0	E	3	

The partial ordering of this row produces a division of the twelve-tone series into six dyads, in which the only ordering of any dyad in the first movement is that of the final semitone, <45>. In the opening of the fifth movement, the ordering of the row (now labeled Va for clarity's sake) is elucidated because of its linear presentation. The <45> dyad is reversed.

Example 7.1: T₀ [Va]

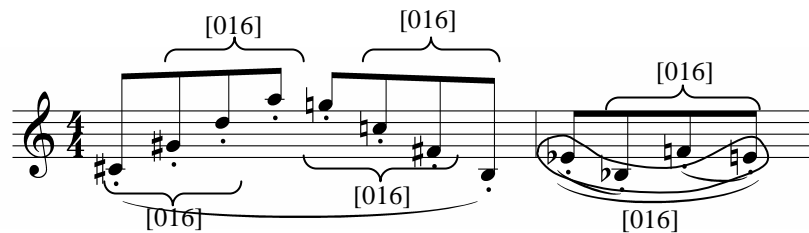


In the first movement, the open fifths were mostly reserved for the orchestral interludes, although occasionally they served a motivic purpose in the accompaniment. In this movement, the fifths receive more structural weight since the row is transformed and occurs during, not just in between, vocal parts. Although the fifths contrast with some of the other harmonic and melodic elements in the song, they still generate much of

the harmonic material. The [016] trichord is still crucial to the underlying harmony in the piece and is highlighted when these fifths are transposed by T_1 or T_{11} within the row.

Example 7.2 shows the importance of the [016] trichord, where five discrete instances of [016] are indicated by brackets. A sixth instance is circled, showing that each of the three tetrachords produces two instances of the set class.

Example 7.2: Instances of [016] first presentation of T_0 [Va], mm. 82-83



As in Rows Ia and IIIa, this row, and particularly the setting of it, also contains a transformation within itself. The second tetrachord is both T_6I and RT_{10} of the first tetrachord, and in its presentation the contour of the first tetrachord is reversed in either case.

A distinctive feature of the first movement is a constant dialogue between the orchestra and vocal line. In the first movement, a canon at the octave joins the vocal line and the flute/oboe throughout. While this holds true in the fifth movement as well, the relationship between orchestra and voice is different. Here, the canon is transferred between other instruments in the orchestra, and instead of having a time interval of two quarter-note beats, the *dux* is an augmentation of the *comes* at a ratio of 1:2. Example 7.3

shows this canon. The 1:2 ratio is highlighted by the fact that two transformations of the row occur in the *dux* while the *comes* is limited to just one statement of the row before the entrance of the vocal line.

Example 7.3: Canon at the octave in mm. 82-84

The musical score is written in 4/4 time. The top staff (Dux) begins with a melodic line in the treble clef, marked with a bracket and the label "Dux: T₀, 6 beats". This is followed by a second section marked with a bracket and the label "(Dux: T₃I, 6 beats)". The middle staff (Comes) is marked with a bracket and the label "Comes: T₀, 12 beats" and contains a single melodic line. The bottom staff (vocal line) contains a single melodic line that begins at the end of the Comes section.

In the orchestral introduction, the open-fifths row appears as many times as it does in the entire first movement, suggesting that its significance is greater here than before. However, the relationship between the orchestra’s introductory material and the vocal line is very similar to that of “Vespro, tutto riporti.” As in “Vespro, tutto riporti,” the vocal line’s material greatly differs from that of the orchestral introduction, specifically in that it is segmented to highlight ics 1 and 3. Although the melody includes thirteen, not twelve pitches (not counting immediate repetitions), it is transformed as though it were a twelve-tone row.

Example 7.4: Row [Vb]



The rhythmic and registral setting of this row is the same every time it appears in its P form. Two melodic ideas comprise the row: one is based on the interval of a minor third, and the other is a chromatic segment. The first four pitches of the melodic line recall the two ic 3s that open the third movement. This time, instead of opci 9 transposed at T_{11} , the introduction begins with opci 9 transposed at T_1 . This combination of transpositions (ic 3 at T_{11} in the third movement and T_1 in this movement) recalls the transpositions of both opci 7 and the pitch-class set {0369} at T_1 and T_{11} that occur in the first movement. In the third measure of the vocal line, ic 3 is also transposed by T_{11} , and this third instance of ic 3 combined with the first one produces the same pitch classes as the motive from the third movement. The use of minor thirds after an orchestral prelude that focuses mainly on perfect fifths also resembles the harmonic construction of the first movement. Although the vocal line here is not as disparate from the introductory material as the vocal line in the first movement, the minor thirds and chromatic segments that remain fairly static in terms of register, provide contrast to the orchestral prelude.

Example 7.5: Intervallic construction of melodic line



The repetition of a single pitch class (F), marked with asterisks in Example 7.5, is a relatively insignificant gesture on the surface level and does not disrupt the melody's transformational possibilities. For the most part, Dallapiccola transforms this thirteen-pitch class melody as if it were a standard twelve-tone row. The motive that results from the repetition of F (F-G \flat -F-E) in the second measure shows that this trivial departure from the model twelve-pitch class melody is more significant than is suggested upon its first appearance. This motive appears several times in the melodic line and is realized in several different ways in the orchestral material. In fact, this portion of the melody is the only one that does not appear strictly in the RT₁₁P form of the row that follows the opening statement. By slightly changing the construction of the row relative to its first instance, Dallapiccola retains the same pitches, even though the remainder of the melody is a retrograde of T₁₁P of the original row. Example 7.6 shows the invariance of these four pitches between two different transformations of the original row. If RT₁₁ [V \flat] were transposed strictly, the boxed pitches would be <E-F-E-E \flat >. Since the motive appears later at other transpositional levels, this pitch repetition is not necessary in order for it to

stand out as a motive. Nevertheless, this repetition draws attention to its importance in the work.

Example 7.6: Retention of four pitches between two transformations of Row Vb

T_0 [Vb],
mm. 85-88

RT_{11} [Vb],
mm. 89-91

A common process among the five songs is that previously disparate harmonic and melodic motives or ideas merge to form new ideas. In the first movement, the tritones from the melody and the perfect fifths from the orchestral introduction combine to form accompanimental material and introduce the [016] trichord as an important element in the work. In the second movement, the return of the A section strongly features the [025] trichord motive that gradually emerges as a motive in previous sections. In the fourth movement, the two contrasting rows that are given completely different articulations and rhythm merge together with the same rhythmic treatment, register, and attack. Likewise, in the fifth movement, several different ideas combine to create the accompanimental material. An open-fifth drone in the harp is the governing harmonic idea in the orchestra, generated from the orchestral introduction. These open fifths, the [016] trichord motive, and the chromatic neighbor motive highlighted in Example 7.6 interact to create a network of harmonic and melodic cells throughout the movement. The chromatic neighbor motive (motive a) surfaces as an important idea as it

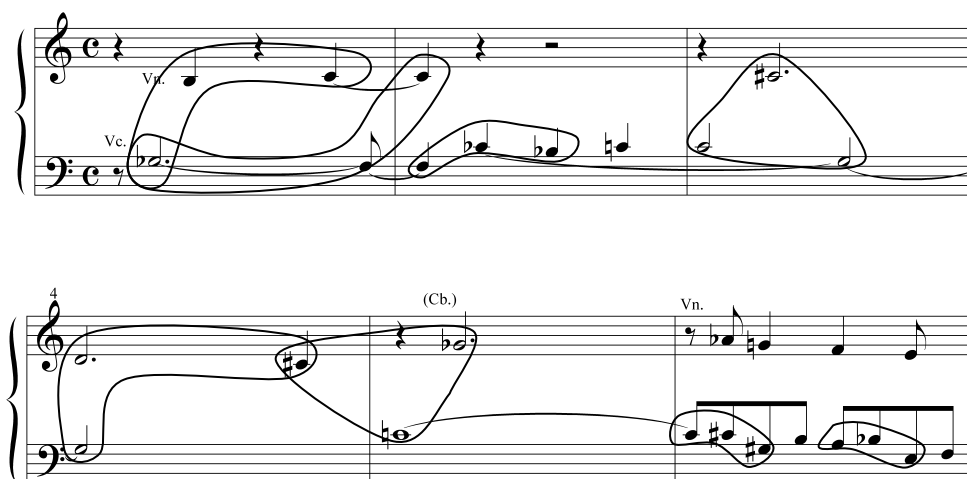
generates the transposition of the open fifths in the harp that begin as a drone when the vocal line enters. Example 7.7a shows how the open fifths combine with motive a in the accompaniment to the opening vocal line. The violin also participates in presenting this motive (shown with boxes). Example 7.7b shows the same passage, illustrating the instances of the [016] motive that has permeated the work. Since the focus of 7.7b is on the multiple melodic instances of the [016] motive, the harp part is omitted from the example.

Example 7.7: “Io Lungamente,” mm. 85-90

a. Motive a in accompaniment

The musical score for Example 7.7a, titled "a. Motive a in accompaniment," is presented in 2/4 time. It consists of three staves: Violin (Vn.), Viola (Vc.), and Harp. The Harp part is in the bass clef and features a drone of open fifths (Bb and F). The Violin and Viola parts feature Motive a, which is a four-note melodic phrase (Bb, A, G, F) shown with boxes. The Viola part also includes a section marked (Cb.) and a section marked Vn. The Harp part includes a section marked Vc. and a section marked Vn.

b. Instances of [016]



So far, each movement has included material that is of motivic and formal importance, as well as some notable text-setting techniques. In the fifth movement, the dream-like state of the protagonist is portrayed in several ways. First and most notable is the fact that less than halfway through the song, the poem is concluded and the text is reduced to an “o” vowel for the remainder of the piece. Second, the loudest dynamic marking in the entire movement is *pianissimo*. Third, the melodic and harmonic motives introduced in the vocal line and orchestra fuse together by taking on characteristics of each other. One of these instances is shown in Example 7.7a. When the chromatic neighbor motive is combined with the extremely soft dynamic markings, a dream-like effect is achieved. For instance, also in the passage from Example 7.7, the [0134] tetrachord that opens the vocal part is transformed to resemble the descending chromatic motive that ends the row. One instance of this transformational process occurs in the violin line in m. 90, where the [0134] tetrachord assumes some of the rhythmic

characteristics of the descending chromatic line and is rearranged to descend by step, as shown in example 7.8.

Example 7.8: Transformation of [0134] to take on characteristics of [0123]

a. Vocal line, mm. 85-88



b. Violin, m. 90, combining sc [0134] with rhythm of sc [0123] above



Another technique that contributes to the dream-like character of this movement is that for the first time in the work, the orchestra and the vocal line take turns presenting portions of the melody, as though the two are indistinguishable. The main instance occurs in mm. 92-94, where the cornet, violin, voice, and oboe present T_1 [Vb]. Meanwhile, the harp continues the open fifths drone while it participates with the celeste in playing T_3 [Va]. Example 7.9 extracts the voices that present the former row. Since the cornet doubles the violin at the octave, only the violin is included in the example.

Example 7.9: Orchestra and voice sharing presentation of T_1 [Vb], mm. 92-96

In m. 95, the material from the orchestral prelude returns, only this time the 1:2 canon is at the unison rather than the octave. Meanwhile, the voice begins what appears at first to be another transformation of the row; here, however, the chromatic segments are omitted, focusing on ic 3, specifically opci 9 at various transpositional levels, with the descending minor third being the chief element of the last six measures of the vocal line. The removal of the chromatic segments illuminates the fact that the initial ic 3 of the row is transposed both at T_1 and at T_{11} , a process commonly used in the work. Meanwhile, the celeste presents a final statement of Row Va, whose last pitch class, C^\sharp , matches that of the vocal line. Example 7.10 illustrates how the final chord in the strings is reminiscent of one of the important chords from the first movement. In the first movement, there are several instances in which the motion in one voice by semitone is a “resolution” into a homogenous stack of perfect fifths or fourths. In the fifth movement, the semitone marks a reversal of this process, breaking down the stacking of perfect

fourths to create the [016] motive which is a common element to all five movements.

Example 7.10 illustrates the similarity between these two gestures, specifically the use of semitone motion to change from ic 5 to ic 6 or vice versa.

Example 7.10: Connections between final chord of V to chords in I

- a. Semitone motion from E to E \sharp creates stack of perfect fifths (I: m. 2)



- b. Semitone motion from A to A \flat creates stack of perfect fifths (I: m.6)



- c. Semitone motion from E \flat to E \sharp creates [016] trichord from stack of perfect fourths (V: m.99)



In the first and third movements, the interval of transposition of a given motive or row is an important element. Common to both movements is the transposition of a given interval at both T_1 and T_{11} . The same transposition occurs with the descending minor

third in the vocal line in the fifth movement. Dallapiccola expands this idea by also transposing the vocal line's melody at both T_1 and T_{11} . These transposition levels are present in Table 7.2, which provides a summary of all row forms used in the movement.

Table 7.2: Row transformations in “Io lungamente”

mm.	82-84		85-88	89-90	91-94	95-100	
Voice:			T ₀ [Vb]	RT ₁₁ [Vb]	T ₁ [Vb]		
Orchestra:	T ₀ [Va] (<i>dux</i>)	T ₃ I [Va]			T ₁ [Vb]	T ₀ [Va] (<i>dux</i>)	T ₃ I [Va]
	T ₀ [Va] (<i>comes</i>)				T ₃ I [Va]	T ₀ [Va] (<i>comes</i>)	

Several interesting characteristics of this piece can be extracted from Table 7.2. First is the transpositions of Row Vb at both $(R)T_{11}$ and T_1 , corresponding with the transpositions in the first movement that are highlighted in Tables 3.2 and 3.3. Second, although it is difficult to distinguish a clear formal scheme for this movement, the repetition of the opening material at the end shows that it shares the same symmetrical characteristics as the other four movements. Finally, as in the first movement, where Row Ib is transposed by an interval that is abundant in Row Ia, here we see that Row Va's only transpositional level is T_3 , which is arguably the most important interval in Row Vb.

The pitch-class centricity in each of the five movements is an important connective element. In the fifth movement, the vocal line, harp, and celeste each end on pitch class 1, which is also the foundation of the perfect fifth that begins each statement of T_0 [Va]. This ending brings closure to the set of songs as it is also the centric pitch

class in the first movement. It also connects all five movements together by combining with the centric pitch classes of the inner movement to form the [016] trichord that is central to the set and also forms an arched structure that resembles the formal construction of each song. Table 7.3 shows this relationship.

Table 7.3: Centric pitch classes in each of the five movements

Movement:	I	II	III	IV	V
Centric pitch class:	C#	C	G	C	C#

[016]

The table above shows how Dallapiccola's concept of polarity concerns motivic relationships, pitch-class centrality, and formal structure. In this case, the polarity between the three pitch classes represented in Table 7.3 represents several of the ideas that are present in the entire work. First, the palindromic structure of the centric pitch classes mimics the formal structure of all of the movements. Second, the attraction of these three pitch classes to one another can be seen on many levels throughout the work, forming the [016] trichord that is vital in the set. While the connections between these pitch classes may not be discernible over a long time-span such as this, the centric pitch classes of the five movements represent the attraction that occurs on lower levels within individual movements.

Although each of the five movements uses at least two twelve-tone rows and additional material that is not part of those rows, there are specific connections among all five movements as well as within each song to provide coherence through the use of

motive, transposition, and transformation of smaller cells. On a larger scale, each movement displays an arched, symmetrical form. Many of the melodies contribute to arched contour as they contain ascents that are balanced by descents of similar range and duration. The fifth movement displays all of these characteristics in itself and also contains elements that tie the entire set together as a single, symmetrical entity.

In *Cinque Frammenti*, Dallapiccola achieves a level of motivic richness, melodic freshness, and harmonic continuity that is not necessarily present in all twelve-tone works. He writes:

The note-series technique is only a means of helping a composer to achieve coherence of musical argument. If anyone says that a work based on a series is automatically guaranteed such coherence, he is making a great mistake, since no artificial technique has ever guaranteed anything, and the unity of such a work will be, together with its melody, rhythm and harmony, an inferior product.³⁶

Although *Cinque Frammenti* was written during a time when Dallapiccola was isolated from treatises on and composers of dodecaphonic music, the work shows compositional maturity and skillful use of a system that was relatively unknown territory to the composer. The use of cross-partitioning in the fourth movement yields harmonic, melodic, and contrapuntal results that point to a composer who had been working with twelve-tone techniques for years. Perhaps Dallapiccola's isolation fostered a freshness in *Cinque Frammenti* that could only be achieved by a separation from an overly scholarly or limiting perspective of the technique.

In *Cinque Frammenti*, although twelve-tone rows delineate formal boundaries and sometimes generate governing harmonic material, they are not a replacement for

³⁶ Dallapiccola, "On the Twelve-Note Road," 330.

coherence of rhythm and melody and they do not eliminate the need for text-setting. In fact, twelve-tone transformations offer additional ways by which the composer can highlight certain portions of the text. Although each work contains multiple twelve-tone rows, Dallapiccola experiments with various techniques of transposition and segmentation so as to connect even highly disparate melodies through rhythmic treatment, shared motives, and common tones. Instead of relying on row transformations to provide continuity to the work on the principle of variation, it seems as though the composer created many differing melodies and skillfully used twelve-tone techniques to create connections between them. Furthermore, he places these highly disparate melodies into remarkably clear formal structure to promote coherence to the work. It is clear from the techniques of motive, melody, harmony, rhythm, and text-setting that Dallapiccola did not adopt dodecaphony for its own sake, nor did he abandon his compositional roots from before 1942. Instead, he writes, “Personally, I have adopted this method because it allows me to express what I feel I must express.”³⁷ *Cinque Frammenti di Saffo* corresponded with a vital turning point in the composer’s development. This turning point marked the direction in which Dallapiccola would proceed for the remainder of his career, one in which he would bring the richness and vitality of *Cinque Frammenti di Saffo* to many other successful works of art.

³⁷ Ibid.

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